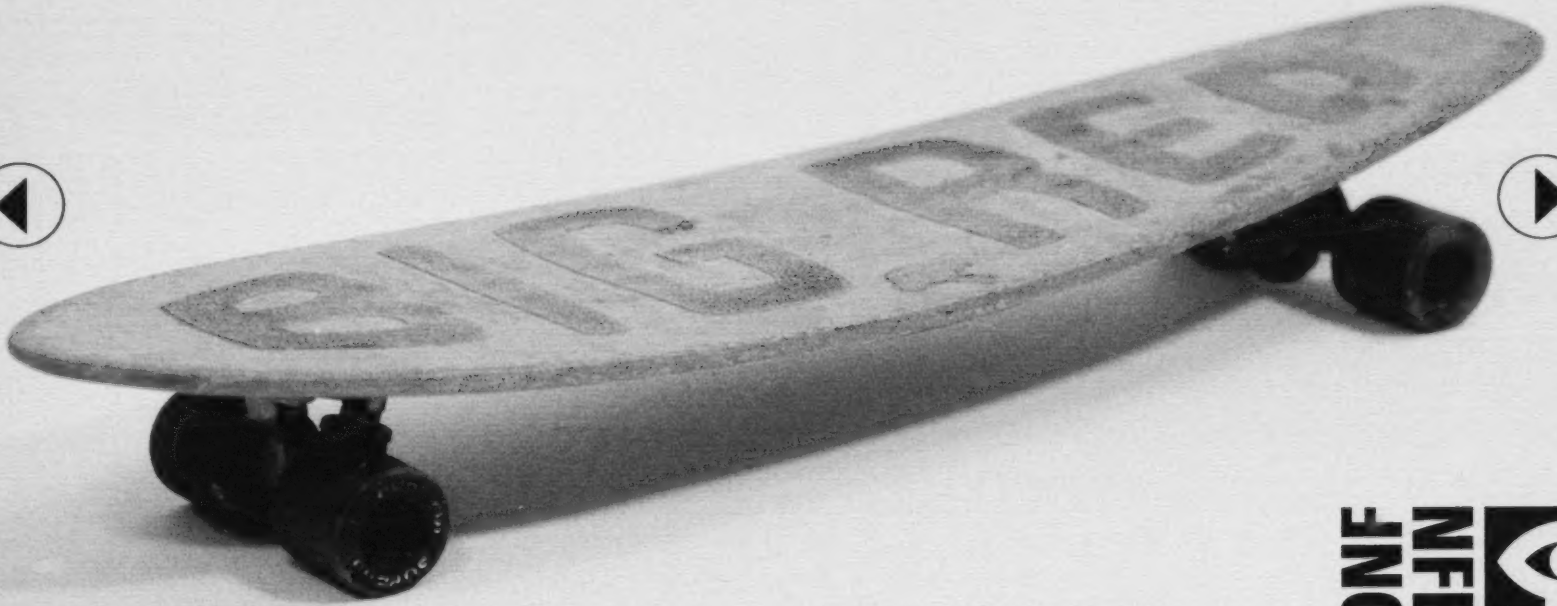
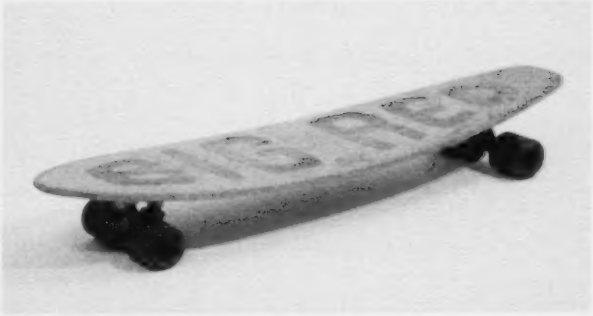


2011–2012 ANNUAL REPORT

NFB ONF

2011–2012 ANNUAL REPORT



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Photos from French Program productions are featured in the French-language version of this annual report at **http://onf-nfb.gc.ca/annual-reports**.

Canada

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The Honourable James Moore, P.C., M.P.
Minister of Canadian Heritage and Official Languages
Ottawa, Ontario

Minister:

I have the honour of submitting to you, in accordance with the provisions of section 20(1) of the *National Film Act,* the Annual Report of the National Film Board of Canada for the period ended March 31, 2012.

The report also provides highlights of noteworthy events of this fiscal year.

Yours respectfully,

Tom Perlmutter

Tom Perlmutter
Government Film Commissioner and
Chairperson of the National Film Board of Canada

THE NFB IN NUMBERS

97	Original NFB productions and co-productions
17	Interactive websites
146	NFB films for websites
4	NFB installations
2	NFB iPad applications
91	Independent film projects supported by the NFB (FAP and ACIC)
105	Awards
40,553	DVD units (and other products) sold in Canada
1,751	Public and private screenings at the NFB mediatheques (Montreal and Toronto)
5,326	Television broadcasts in Canada

AUDIENCES

7,385,888 Global visits (including Canada) to NFB.ca and ONF.ca

6,851,548 Global film/trailer views (including Canada) at NFB.ca and ONF.ca

25,619,097 Total estimated Canadian audience:

- 3,764,960* Views on NFB.ca and ONF.ca
- 462,488 Online partner views (YouTube, Dailymotion)
- 7,570,000 Television views
- 4,959,845 Institutional views (health and social services, public libraries, etc.)
- 7,552,218 Views in the educational sector
- 19,641 Home video views
- 214,748 Visits to NFB mediatheques (Montreal and Toronto)
- 990,523 Views at public screenings of NFB films
- 84,674 Theatrical views

*Includes 1,667,010 mobile views.

THE MYSTERY OF MAZO DE LA ROCHE
Maya Gallus

PINK RIBBONS, INC.
Léa Pool

1 – MESSAGE FROM THE GOVERNMENT FILM COMMISSIONER

The 2011–2012 fiscal year saw us building on our role as a creative laboratory for the development of groundbreaking audiovisual works: interactive productions, theatrical documentaries, auteur animation and more.

Through our films and digital productions, National Film Board of Canada filmmakers and artists explored uncharted areas of audiovisual storytelling, demonstrating the NFB's unique capacity to take risks and pioneer new formats, and, in the process, advance Canada's reputation as a global innovator in media.

Thanks to our digital shift, our works are more accessible than ever before. New apps further deepened our connection with Canadians, allowing us to begin to forge a new national dialogue on the issues that matter.

But I wanted us to do more. I felt that our priorities as Canada's public producer must be driven by Canadians themselves—acting not just as audiences, but as full partners.

So from September 2010 to November 2011, I travelled to meet communities large and small across this land, in every region, to hear from Canadians directly about what they wanted to see reflected in this new national dialogue. This was a first for an NFB commissioner.

A NATIONAL DIALOGUE WITH CANADIANS

The tour also highlighted, in a concrete way, the extent to which the national fabric is changing. Canada is more diverse than ever before. Surrey, for example, just outside Vancouver, is the fastest-growing city in Canada, with a substantial South Asian population. People in these communities have their own unique ideas of what it means to be Canadian. They've a pride in this country, accompanied by a strong sense of their own distinctness—their own place in the national fabric—and a desire to see their identities and viewpoints recognized and respected.

During my national tour I met with Canadians in communities of all sizes that reflect the rich diversity of this country. I also met with representatives from the health, education and business sectors, with First Nations, Inuit and Métis peoples, as well as members of official-language minority communities across Canada. All told, I held 29 meetings and public events in 18 cities across Canada, meeting personally with over 700 Canadians, and reached countless more people through interviews I did with local radio, TV and newspapers.

In many communities, there's a feeling that their distinctiveness has been marginalized. They're looking for a way to share their stories, their experiences.

The NFB can be that link.

I believe we've already made significant strides in 2011–2012 in creating works that break down the barriers between Canadians and bring to light new stories and new expressions of our national identity.

CREATIVE LEADERSHIP AND PROGRAMMING EXCELLENCE

The NFB's filmmaker-in-residence program for French-language production led to the creation of two exceptional works of cinema.

Philippe Baylaucq's cutting-edge 3D film ***ORA*** utilized high-definition thermal imaging to capture the luminous bodies of six dancers, an international first in filmmaking. The film premiered at the Toronto International Film Festival before playing with Wim Wenders' 3D dance film *Pina* in Quebec cinemas and opening the Cinéma du Québec à Paris event in November 2011. *ORA* has also been recognized as one of the 10 best Canadian short films of the year, as chosen by the Toronto International Film Festival, and licensed internationally, including by Canal +.

Paule Baillargeon completed ***Trente tableaux*** *(In Pieces)*, combining film, painting, photography, and hand-drawn and animated tableaux to create a powerful portrait of a life. The recipient of Quebec's two highest honours in film—the Prix Albert-Tessier and, most recently, the 2012 Jutra Award for lifetime achievement—Baillargeon has crafted an authentic tale, unpredictable and unique, the sort of risk-taking filmmaking that is possible in the creative environment of the NFB.

For the fourth consecutive year, the NFB provided a special audiovisual component to the Governor General's Performing Arts Awards, celebrating the life and achievements of laureates with unique short films, including Jacob Medjuck's ***William Shatner Sings O Canada*** *(William Shatner chante Ô Canada)*, which became an online viral sensation.

The French language is an ongoing source of inspiration for authors and creators from all walks of life; it brings populations together, and, thanks to the development of new platforms, more discussions and opportunities for dialogue have emerged in recent years. The NFB works with official-language minority community creators across Canada, with 40 French Program productions by OLMC filmmakers completed in 2011–2012, including Franco-Ontarian filmmaker Claude Guilmain's ***Le 22e Régiment en Afghanistan*** *(The Van Doos in Afghanistan)*, filmed in March 2011 during ground operations by the legendary Royal 22e Régiment.

The centrepiece of our contributions to Canada's 2011 Remembrance Day events, *Le 22e Régiment en Afghanistan* premiered on NFB.ca from November 7–11, 2011, and was held over due to overwhelming demand. Veterans' Week events also included special screenings of the film at CFB Valcartier for soldiers and their families, in partnership with Veterans Affairs Canada, as well as at the Canadian War Museum in Ottawa, attended by regimental commanders. *Le 22e Régiment en Afghanistan* is part of a feature documentary film slated for release in 2014, to coincide with the regiment's centennial celebrations.

African music and the hopes and dreams of a continent come together in ***Les États-Unis d'Afrique*** (*United States of Africa*). Filmmaker Yanick Létourneau follows African hip hop pioneer Didier Awadi on his quest to craft an album that pays tribute to the dream of a united, independent Africa. This musical and political journey was released as both an award-winning documentary film and an interactive experience.

In animation, 2011–2012 saw two of the five Academy Award nominations for best animated short going to the NFB. ***Wild Life*** (*Une vie sauvage*) was created by the Alberta animation duo of Amanda Forbis and Wendy Tilby, who had previously collaborated on the NFB Oscar nominee *When the Day Breaks*. In a milestone for our **Hothouse** program for emerging animators, Quebec's Patrick Doyon was the first Hothouse alumnus to be nominated for an Academy Award, for his professional film debut, ***Sunday*** (*Dimanche*). Nicola Lemay's ***Les yeux noirs*** (*Private Eyes*) utilized 3D stereoscopic animation to bring audiences into the world of the visually impaired. The film received a special UNICEF Prize from the Japan Prize international contest for educational media and was the centrepiece of our workshop series, **Can You See in the Dark?**, presented at the NFB Mediatheque in Toronto in partnership with the Canadian National Institute for the Blind.

Animation highlights also included our latest international collaboration with acclaimed Swiss animator Georges Schwizgebel, ***Romance***, winner of the Genie Award for Best Animated Short.

Following its world premiere at the Toronto International Film Festival, Léa Pool's ***Pink Ribbons, Inc.*** (*L'industrie du ruban rose*) opened theatrically on over 30 screens in cities across Canada, to widespread acclaim. This feature documentary, directed by one of Quebec's leading filmmakers, explores the question of whether corporate marketing around the issue of breast cancer is obscuring the reality of the disease. Licensed to Super Channel here in Canada, sales for *Pink Ribbons, Inc.* include a U.S. theatrical release with First Run Features.

Trou Story (*The Hole Story*), by Richard Desjardins and Robert Monderie, explores the challenges facing the mining industry and argues for a more reasoned and environmentally sensitive approach to mining. The film had its world premiere at the Festival du cinéma international en Abitibi-Témiscamingue, while an interactive Web documentary, ***Trou Story, L'interactif*** (*Trou Story Interactive*), offered users an innovative and immersive look at mining practices.

Based on Margaret Atwood's acclaimed non-fiction work *Payback: Debt and the Shadow Side of Wealth*, Jennifer Baichwal's ***Payback*** (*La dette*) explores Margaret Atwood's view of how the concept of "debt" has shaped relationships, societies and even the fate of the planet. The film is being distributed by Mongrel Media in Canada and Zeitgeist Films in the U.S. In ***Surviving Progress*** (*Survivre au progrès*), Mathieu Roy and Harold Crooks have adapted Ronald Wright's look at how "progress-as-usual" limits and threatens the future of the human race. The film has been sold to broadcasters around the world.

In ***Wiebo's War***, director David York offered up a portrait of reclusive and highly controversial oil and gas industry opponent Wiebo Ludwig. Released theatrically in the fall of 2011, *Wiebo's War* is another powerful example of how NFB documentary films are used to break down barriers between communities and generate a meaningful and positive public dialogue, even when the issues have been so sharply divisive.

PIONEERING INTERACTIVE WORKS

Our digital studios have emerged as world-class centres for digital media innovation and advancement in 2011–2012. In total, 17 interactive productions, three interactive-based installations and one original installation were launched last year, made possible thanks to the unique creative environment at the NFB.

The work of NFB digital creators received international recognition, including Webbys for best webart for ***BLA BLA*** and best use of photography in a website for ***God's Lake Narrows***. An interactive animated "film for computer," *BLA BLA* is the creation of Vincent Morisset with Montreal studio AATOAA. Along with its Webby, it has garnered other top honours for digital media in both Japan and the United States, while being viewed more than 200,000 times in its first five months alone. *God's Lake Narrows* is created and written by Kevin Lee Burton and NFB producer Alicia Smith, and, significantly, is our first major interactive digital production made by an Aboriginal artist—extending the NFB's far-reaching collaboration with First Nations, Inuit and Métis creators into the digital sphere.

One Millionth Tower is the latest work by NFB Web director Katrina Cizek, creator of the multi-year **HIGHRISE** project. Giving high-rise residents the power to reimagine their urban environments, *One Millionth Tower* is also one of the world's first interactive documentaries to utilize WebGL technology to generate realistic, interactive videogame-like graphics, while incorporating Mozilla's Popcorn.js technology into interactive Web video as never before. This NFB webdoc has been cited by leading transmedia creator Anita Ondine Smith as a key example of how NFB interactive projects are helping to position Canada as a major player in digital storytelling.

In 2011–2012, we joined forces with ARTE France to produce ***Code barre*** (*Barcode*), our first mobile and interactive webdoc, which allows users to explore the everyday objects that surround us as a starting point for examining who we are. Available on two platforms—a website and an iPhone app—*Code barre* was nominated for best Digital Program – Non-Fiction at the International Digital Emmy Awards and was featured in an interactive installation at Montreal's central Berri-UQAM metro station during the Rendez-vous du cinéma québécois in February 2012.

The online launch of the interactive Web documentary ***Bear 71*** was marked with a dual-city installation, appearing in the Sundance Film Festival's New Frontier program and at the Utah Museum of Contemporary Art. Created by Jeremy Mendes, Leanne Allison and the NFB's Loc Dao, *Bear 71* follows the life of a grizzly in Banff National Park, recorded by a series of trail-cams, and explores the far-ranging connections between the human and animal worlds. In a first for any Canadian film festival, the DOXA Documentary Film Festival opened its 2012 season with a live installation—a public performance of *Bear 71*.

The film-based installation ***Road Movie*** was featured at the Toronto and Berlin international film festivals. Directed by Toronto artists Elle Flanders and Tamira Sawatzky, *Road Movie* is composed of a series of journeys through the West Bank and was shot using stop-motion animation to craft an immersive experience documenting how political strife shapes people and landscapes.

Our commitment to digital creation has also transformed how we work with emerging animation artists in our acclaimed **Hothouse** program. In 2011, we launched films produced during Hothouse 7 via an ambitious new virtual workspace, with participants working remotely across the country, and we issued a call for submissions for Hothouse 8, which will allow young animators to take maximum advantage of new hardware, software and platforms to create their works.

IMPROVED ACCESSIBILITY

Over the past four years, we've also built a virtual, ongoing presence in diverse communities and in the everyday lives of Canadians through a range of digital platforms. We've succeeded in turning our NFB.ca Screening Room, apps and online partnerships into destinations of choice for audiences, creating an online public space for Canadian stories and innovation, and topping 31 million global plays by the end of 2011–2012, including 10.4 million during that year alone.

What's more, we've accomplished all this without the vast promotional resources of other major online portals. It's happened through grassroots marketing, through the inherent appeal of the NFB brand for Canadians, and through a strongly positive media response: coverage of the NFB, its platforms and productions increased more than 20 percent this year.

The past fiscal year saw us adding to our popular family of apps with our first non-mobile application, for LG's Smart TV platform. Though still in its initial phase, our entry in the connected TV market has been promising, yielding approximately 100,000 views in just seven months.

We also launched our second app for the iPad 2, PixStop, offering users of Apple's popular tablet an NFB animation experience in which they can capture as many as 10,000 images, creating their own stop-motion films. PixStop was named App of the Week by both iTunes Canada and Montreal daily *La Presse*.

A trusted source of quality, made-in-Canada audiovisual resources for generations, the NFB now has agreements in place with education ministries, school boards and institutions, delivering online learning to millions of students across Canada. In 2011–2012, we launched a top-to-bottom revamp of our online educational presence. Called CAMPUS, this new site has been developed in collaboration with Canadian educators and features enhanced educational tools, along with a large collection of NFB films and interactive titles.

We've also continued to make progress in our digitization plan, ensuring that the NFB collection is more accessible and available to Canadians than ever before while preserving this audiovisual legacy for future generations. The availability of NFB audiovisual works on digital platforms increased by 15 percent last year, with the number of NFB productions available for Web streaming, downloads and mobile phones up more than 2 percent.

We have also been innovative in our digitization methods, which are attracting attention from around the world, including from major American studios. As a result, the NFB has been invited to be part of the working group on digitization standards organized by the SMPTE, the Hollywood-based group that sets worldwide standards.

We've done this work without any additional funding, by finding administrative savings equivalent to around 5 percent of our total budget annually. The popular success of these digital accessibility initiatives has been accompanied by industry recognition that the NFB is creating something truly exceptional with its range of online and mobile offerings. Key honours in 2011–2012 included a Gemini Award for Outstanding Technical Achievement in Digital Media and the Gold Award for Innovative Management from the Institute of Public Administration of Canada, in recognition of how the NFB's Digital Transformation strategy has fundamentally changed how it serves Canadians.

A SUSTAINED CONNECTION WITH COMMUNITIES

As Canada's public producer, the NFB plays a unique role in working with communities through local partnerships and initiatives—to give voice to new Canadian perspectives and break down barriers that may exist between Canadians of different languages and cultures.

In 2011–12, we marked our seventh consecutive year partnering with Rendez-vous de la Francophonie, a pan-Canadian celebration of francophone culture. The NFB provided documentary and animation programming for 117 free screenings, and attendance at screenings was up 150% over the previous year. We also introduced a new online component featuring Acadian filmmakers.

Our e-cinema network continued to deliver the experience of French-language cinema to francophone communities in Acadia, offering 27 different programs and seeing an audience increase of over 25 percent from the previous year. **Get Animated!**, an annual cross-Canada animation celebration, was also retooled last year to reach more Canadians, including via new partnerships with official-language minority communities created during my pan-Canadian tour.

Overall, attendance at all NFB public screenings more than tripled in 2011–2012, with significant increases in community, theatrical and festival screening audiences, to bring total Canadian public screening audiences for the year past the 1 million mark in attendance.

In a year when enhanced NFB digital accessibility allowed us to further develop a one-to-one connection with Canadians, the popularity of these community and public screening events underscores the role that we continue to play in bringing Canadians together to experience our country's culture and share points of view.

In 2011–2012, our ongoing work with Inuit creators and communities resulted in the launch of the ***Unikkausivut: Sharing Our Stories*** *(Unikkausivut : transmettre nos histoires)* box set and website, a landmark audiovisual legacy project that combines new and archival works selected from decades of NFB films by and about the Inuit—the most important collection of Inuit cinema in the world.

Developed in partnership with the Inuit Relations Secretariat (IRS) of Aboriginal Affairs and Northern Development Canada and the Government of Nunavut, Department of Education, and with the support of key Inuit governments and organizations, ***Unikkausivut*** builds on the Inuit tradition of passing culture on through visual imagery and storytelling. The box set was launched in Iqaluit, Kuujjuaq, Nain and Inuvik in November 2011, and is being distributed free of charge to all Inuit schools and communities.

In partnership with the Nunavut Film Development Corporation, we also organized Nunavut **Digicamp**, a digital/interactive workshop for filmmakers in Rankin Inlet, as well as **Stories from Our Land 2.0**, a new short film program for emerging Nunavut directors. The NFB also worked with the First Nations Education Council to open **Tewekan Vision**, a new First Nations audiovisual production centre based at Odanak and housed in Kiuna College, with legendary NFB filmmaker Alanis Obomsawin lending her support and experience.

Our sustained commitment to the community of Fogo Island, Newfoundland and Labrador, continued to bear fruit in 2011–2012. A community digital media art project entitled "Living Open Source – Community Media Project" provided people of all ages on Fogo Island and Change Islands with opportunities to make films and share their stories online. We also designed a training workshop for emerging talent on Fogo Island, to document the community's participation in a unique theatre project initiated by the National Arts Centre, *The Ark: Ibsen on Fogo Island*.

FIRM FINANCING

It was an important year for us in terms of implementing our new business plan, laying the basis for future revenue growth with an NFB.ca screening room that is fully transactional. As of January 2012, consumers in Canada and other countries can choose to purchase and download a copy of an NFB work and view it on the platform of their choice. With the enormous success of the NFB's online Screening Room, and the trust that Canadians have in the NFB brand, we're now working to expand and enhance this new transactional capability to add an entirely new revenue stream.

In 2011–2012, we also consolidated digital distribution agreements with a range of new business partners, including Microsoft, Sony, Netflix Canada, EYZ Media in Germany, Dogwoof in the UK, and, most recently, Phoenix New Media Limited, for the creation of our first online channel in the People's Republic of China. These strategic partnerships cement our leadership role in the new global digital media landscape, helping us to forge relationships and employ mobile media technology to build cultural bridges and create business opportunities.

ORGANIZATIONAL RENEWAL

As we continue to focus on collaborating more closely with communities and creators across Canada, we appointed our first Saskatchewan-based producer to work with documentary, animation and digital media makers from Canada's fastest-growing province, ensuring that the NFB now has a strong local presence in all the Prairie provinces.

We also instituted major changes to our Human Resources branch, appointing a new department head and drafting a new Human Resources Strategic Plan that focuses on employee training and development initiatives.

In addition, our program branches completed their own Digicamp sessions—immersive, hands-on environments designed to ensure that producers, executive producers and key creative personnel are well-versed on new trends in digital production.

In April 2012, we received the results of our 2010–2011 Management Accountability Framework Assessment, in which the Treasury Board noted that our focus during the last three years has led to real and tangible improvements to governance and planning. We moved forward with an integrated risk-management plan, working to develop a strategy to strengthen the NFB against a range of operational risks.

CONCLUSION

During the 2012–2013 fiscal year, the last in our current strategic plan, we began to lay the groundwork for the future. In fall 2012, working groups from across the NFB came together to begin developing a new strategic plan, one that will see us consolidate the gains of our digital shift, continue to improve the way we work and create, and adapt to an ever-changing media landscape.

The vibrancy of Canada's independent documentary film community means that we can do more to establish a distinctive role for the NFB as a leading documentary organization, complementing and supporting the work of our partners in the private sector, and ensuring that the NFB is recognized as a place where unique and cutting-edge projects come to life.

In animation, we're committed to building on our traditional strengths in auteur films, as well as pushing forward in our exploration of the new narrative possibilities of interactive animation.

Our digital studios are already pioneering centres for new media creation. As we move deeper into the digital age, we'll be looking to expand from our leadership role in interactive documentaries into other genres, ensuring that the NFB remains a place for experimentation and risk-taking in the new media forms of the 21st century.

Our first app for connected TV is just the beginning. As television changes, and as traditional broadcasters come to represent just one choice among many, the NFB is staking out a space for quality public programming, reaching new audiences. And as tablets and other portable devices become a bigger part of our daily lives, so too will the experience of quality Canadian cinema, thanks to our growing family of NFB mobile apps.

We'll continue to build on our new online transactional capability, with more partners and platforms. We'll implement a strategy to significantly increase online revenue streams—with funding reinvested in new productions, for an NFB with greater stability and strength.

There are great opportunities before us, even as we stay true to the values that make the NFB such a special place. That means continuing to take risks and produce groundbreaking works, and remaining dedicated to creativity and exploration.

We have a network of studios, offices and partnerships already in place across Canada, and following my national tour we're working to expand these connections. We're moving ahead with a vision for public filmmaking that is not imposed from the top down, but rather has its roots in the stories, concerns and experiences of grassroots Canadians.

We've succeeded in realizing ambitious goals. But the starting point for all of this was actually a very simple question: How do we get Canadians to watch and care about NFB programming? Everything we've accomplished to date has flowed from a consideration of that one basic question—the digital shift, NFB.ca, interactive works, renewed commitments to documentary and animation, new organizational structures, and so on.

Based on the results we delivered this year and in each year of our strategic plan, and given the commitment of everyone at the NFB to ensuring that this transformational process is a success, I'm more convinced than ever that we're on the right track. As we reflect on the past fiscal year, we see a renewed NFB, one that benefits Canadians and their communities, independent creators, educators and young people—and positions Canada at the forefront of innovation and excellence in this new media age.

Tom Perlmutter
Government Film Commissioner and
Chairperson of the National Film Board of Canada

Tom Perlmutter

BIG MOUTH
Andrea Dorfman

HIGHRISE/One Millionth Tower
Katerina Cizek

2 – AWARDS RECEIVED IN 2011–2012

55 CHAUSSETTES

D. **Co Hoedeman**
P. Laurie Gordon (MusiVision), Peter Lindhout (Coconino), Julie Roy (NFB)

PLATINUM GOATS AWARD
International Young Audience Film Festival
Ale Kino!
Poznan, Poland
December 11, 2011

À LA GUERRE COMME À LA GUERRE

D. **Lode Desmet**
P. David Rihs (Point Prod), Line Richard (NFB)

COLIN LOW AWARD FOR CANADIAN DOCUMENTARY
DOXA – Documentary Film Festival
Vancouver, Canada
May 15, 2011

GOLDEN SHEAF AWARD: DOCUMENTARY HISTORY
Yorkton Film Festival
Yorkton, Canada
May 29, 2011

ÉTOILE DE LA SCAM 2011
Forum des images
Paris, France
October 23, 2011

BARCODE/CODE BARRE

(Interactive production)
C. **Departement**
P. David Carzon, Marianne Levy-Leblond, Joël Ronez (Arte France), Rob McLaughlin, Hugues Sweeney (NFB)

FIPA D'OR – WEB CRÉATION
International Festival of Audiovisual Programmes/FIPA
Biarritz, France
January 29, 2012

BIG DRIVE

D. **Anita Lebeau**
P. Derek Mazur

CHILDREN'S JURY PRIZE FOR BEST SHORT ANIMATED FILM
Children's Film Festival
Seattle, United States
February 5, 2012

Abbreviations
C: Creator(s)
D: Director(s)
P: Producer(s)

BLA BLA
(Interactive production)
C. **Vincent Morisset**
P. Hugues Sweeney

INNOVATION AWARD – INTERACTIVE WORKS/WEB PROJECTS (EX AEQUO WITH *LA ZONE – RETOUR À TCHERNOBYL* BY BRUNO MASI AND GUILLAUME HERBAUT)
Festival du Nouveau Cinéma
Montreal, Canada
October 23, 2011

GRAND PRIZE, CRAZY BUT COOL SITE
Boomerang Awards by Éditions Info Presse
Montreal, Canada
December 1, 2011

EXCELLENCE AWARD (ART DIVISION)
Japan Media Arts Festival
Tokyo, Japan
March 4, 2012

ENTERTAINMENT AWARD
Communication Arts Interactive Competition
Menlo Park, United States
March 5, 2012

AWARD – ART CATEGORY
South by Southwest Film Conference and Festival (SXSW)
Austin, United States
March 18, 2012

BONE WIND FIRE
D. **Jill Sharpe**
P. Yves J. Ma

BEST CANADIAN FILM
FIFA/International Festival of Films on Art
Montreal, Canada
March 25, 2012

CMYK
D. **Marv Newland**
P. Martin Rose

HONOURABLE MENTION FOR BEST CANADIAN ANIMATION
International Animation Festival
Ottawa, Canada
September 25, 2011

CITROUILLE ET VIEILLES DENTELLES
D. **Juliette Loubières**
P. Olivier Catherin, Serge Elissalde (Les Trois Ours), Jean-Pierre Lemouland (JPL Films), Julie Roy (NFB)

PUBLIC PRIZE FOR BEST SHORT FILM
Festival Voix d'Étoiles
Port Leucate, France
October 29, 2011

DIMANCHE/SUNDAY
D. **Patrick Doyon**
P. Marc Bertrand, Michael Fukushima

AWARD FOR MOST INVENTIVE INTERNATIONAL FILM OF THE YEAR, WITH A CASH PRIZE OF DKK$15,000 ($2,850)
International Film Festival
Odense, Denmark
August 27, 2011

BEST CHILDREN'S FILM AWARD
World Festival of Animated Film
Varna, Bulgaria
September 12, 2011

HONOURABLE MENTION FOR BEST CANADIAN ANIMATION
International Animation Festival
Ottawa, Canada
September 25, 2011

ASIFA-COLORADO PRIZE FOR BEST ANIMATED SHORT, WITH A CASH PRIZE OF USD$500
International Film Festival
Denver, United States
November 11, 2011

SPECIAL MENTION FOR THE BEST SHORT FILM (5 TO 25 MINUTES)
International Animated Film Festival/CINANIMA
Espinho, Portugal
November 13, 2011

BEST ANIMATION FILM
Jutra Awards
Montreal, Canada
March 11, 2012

2012 OSCAR NOMINEE

ÉCOLOGIE SONORE
(Interactive production)
C. **Alexandra Guité**
P. Alexandra Guité, Philippe Lamarre (Toxa), Hugues Sweeney (NFB)

NUMIX AWARD FOR BEST ORIGINAL INTERACTIVE PRODUCTION (CATEGORY: INFORMATION, MAGAZINE AND DOCUMENTARY)
NUMIX Awards
Montreal, Canada
May 18, 2011

FLAWED
D. **Andrea Dorfman**
P. Annette Clarke

HONOURABLE MENTION (YOUTH JURY AGES 13 AND UP)
Reel to Real International Film Festival for Youth and Families
Vancouver, Canada
April 15, 2011

FLUB & UTTER: A POETIC MEMOIR OF THE MOUTH
(Interactive production)
C. **Scott Nihill, Sabrina Saccoccio**
P. Rob McLaughlin

INTERACTIVE/ONLINE VIDEO CATEGORY
Applied Arts Magazine Awards
Toronto, Canada
November 17, 2010*

INTERACTIVE/EXPERIMENTAL/ARTISTIC CATEGORY
Applied Arts Magazine Awards
Toronto, Canada
November 17, 2010*

FORCE OF NATURE: THE DAVID SUZUKI MOVIE
D. **Sturla Gunnarsson**
P. Sturla Gunnarsson, Janice Tufford (Entertainment One), Yves J. Ma (NFB)

BEST CINEMATOGRAPHY IN A DOCUMENTARY PROGRAM OR SERIES
Leo Awards
Vancouver, Canada
June 11, 2011

GOD'S LAKE NARROWS
(Interactive production)
C. **Kevin Lee Burton, Alicia Smith**
P. Alicia Smith

BEST NEW MEDIA
ImagineNATIVE Film + Media Arts Festival
Toronto, Canada
October 23, 2011

HIGHRISE/OUT MY WINDOW
(Interactive production)
C. **Katerina Cizek**
P. Gerry Flahive

INTERNATIONAL DIGITAL EMMY AWARD FOR DIGITAL PROGRAM: NON-FICTION
International Digital Emmy Awards
New York, United States
April 11, 2011

NEW MEDIA AWARD
One World Media Awards
London, England
May 10, 2011

AWARD OF MERIT – INNOVATION IN WEB DESIGN
Canadian Network for Innovation in Education
Hamilton, Canada
May 19, 2011

HIGGLETY PIGGLETY POP! OR THERE MUST BE MORE TO LIFE
D. **Chris Lavis, Maciek Szczerbowski**
P. Spike Jonze, Vincent Landay; Marcy Page (NFB)

GOLDEN SHEAF AWARD: BEST CHILDREN'S AND YOUTH PRODUCTION
Yorkton Film Festival
Yorkton, Canada
May 29, 2011

GOLDEN SHEAF AWARD: BEST DIRECTOR (FICTION)
Yorkton Film Festival
Yorkton, Canada
May 29, 2011

HOLY MOUNTAIN!/SACRÉE MONTAGNE

(Interactive production)
C. **Hélène de Billy, Gilbert Duclos**
P. Hugues Sweeney

INTERACTIVE/ENTERTAINMENT, ARTS & TOURISM CATEGORY
Applied Arts Magazine Awards
Toronto, Canada
November 17, 2010*

ROCKIE AWARD – FRANCOPHONE
World Media Festival
Banff, Canada
June 15, 2011

I WAS A CHILD OF HOLOCAUST SURVIVORS

D. **Ann Marie Fleming**
P. Gerry Flahive, Michael Fukushima

NFB AWARD FOR BEST ANIMATED FILM
Reel to Real International Film Festival for Youth and Families
Vancouver, Canada
April 15, 2011

LA FORMATION DES NUAGES/ THE FORMATION OF CLOUDS

D. **Marie-Hélène Turcotte**
P. Marc Bertrand

GOLDEN HORSEMAN (ANIMATED FILM)
Filmfest – International Festival for Animation and Short Films
Dresden, Germany
April 17, 2011

OPERA PRIMA AWARD
Festival Internacional de Cine para Niños y Jóvenes
DIVERCINE
Montevideo, Uruguay
July 9, 2011

LA TRANCHÉE/THE TRENCHES

D. **Claude Cloutier**
P. Marc Bertrand

ANIMA MUNDI ITINERANT AWARD, WITH A CASH PRIZE OF BRL$700 ($400)
Anima Mundi
Rio de Janeiro, Brazil
July 31, 2011

LAND OF THE HEADS

D. **Claude Barras, Cédric Louis**
P. Michael Fukushima

PROFESSIONAL JURY AWARD FOR COMPETITION 3 (12 YEARS OLD AND UP)
Plein la bobine – Festival de Cinéma Jeunes Publics
Paris, France
June 19, 2011

LES ÉTATS-UNIS D'AFRIQUE

D. **Yanick Létourneau**
P. Yanick Létourneau (Périphéria Productions Inc.), Colette Loumède (NFB)

CINÉMATHÈQUE QUÉBÉCOISE CRITICS' CHOICE AWARD
Montreal International Documentary Festival
Montreal, Canada
November 20, 2011

LES JOURNAUX DE LIPSETT

D. **Theodore Ushev**
P. Marc Bertrand

BEST OF FESTIVAL
Yorkton Film Festival
Yorkton, Canada
May 29, 2011

FOUNDER'S AWARD
Yorkton Film Festival
Yorkton, Canada
May 29, 2011

GOLDEN SHEAF AWARD: ANIMATION
Yorkton Film Festival
Yorkton, Canada
May 29, 2011

LES YEUX NOIRS

D. **Nicola Lemay**
P. Marc Bertrand

UNICEF PRIZE
International Contest for Educational Media
Japan Prize
Tokyo, Japan
October 27, 2011

LIFE WITH MURDER

D. **John Kastner**
P. John Kastner, Deborah Parks (JS Kastner Productions Ltd.), Silva Basmajian (NFB)

SPECIAL JURY PRIZE
WorldFest – International Film Festival
Houston, United States
April 17, 2011

DONALD BRITTAIN AWARD FOR BEST SOCIAL/POLITICAL DOCUMENTARY PROGRAM
Gemini Awards
Toronto, Canada
September 7, 2011

INTERNATIONAL EMMY AWARD – DOCUMENTARY
International Emmy Awards
New York, United States
November 21, 2011

THE LOST TOWN OF SWITEZ

D. **Kamil Polak**
P. Stanislaw Dziedzic, Denis Friedman, Marcin Lunkiewicz, Eliza Oczkowska, Pawel Partyka, Kamil Polak, Luc Toutounghi, Zbigniew Zmudzki

FIRST AWARD – BEST SHORT FILM
International Film Festival
Las Palmas, Spain
April 9, 2011

PULCINELLA AWARD FOR BEST SHORT FILM
Cartoons on the Bay
Rome, Italy
April 10, 2011

SILVER HOBBY-HORSE FOR BEST ANIMATED FILM
International Film Festival
Cracow, Poland
May 29, 2011

"JEAN-LUC XIBERRAS" AWARD FOR A FIRST FILM
International Animation Film Festival
Annecy, France
June 11, 2011

BEST ANIMATION SHORT, WITH A CASH PRIZE OF USD$2,000
Palm Springs International ShortFest
Palm Springs, United States
June 27, 2011

UNION OF BULGARIAN FILMMAKERS' AWARD
World Festival of Animated Film
Varna, Bulgaria
September 12, 2011

BEST ANIMATION
New York City Short Film Festival
New York, United States
September 24, 2011

BEST ANIMATION
International Film Festival
Naoussa, Greece
October 2, 2011

BEST SHORT ANIMATED FILM (FROM 10 TO 50 MIN)
Golden Kruker – International Animation Film Festival
Sofia, Bulgaria
October 2, 2011

BEST VISUAL EFFECTS AWARD
Sichuan TV Festival
Chengdu, Republic of China
November 13, 2011

MAIN STREET

(Interactive production)
C. **Sean Embury, Rob McLaughlin, Danny Singer**
P. Loc Dao, Rob McLaughlin

INTERACTIVE/ENTERTAINMENT, ARTS & TOURISM CATEGORY
Applied Arts Magazine Awards
Toronto, Canada
June 8, 2011

MA TRIBU, C'EST MA VIE/ MY TRIBE IS MY LIFE

(Interactive production)
C. **Myriam Verreault**
P. Hugues Sweeney

INTERACTIVE/ENTERTAINMENT, ARTS & TOURISM CATEGORY
Applied Arts Magazine Awards
Toronto, Canada
June 8, 2011

GRAND PRIZE, EXPERIENTIAL SITE
Boomerang Awards by Éditions Info Presse
Montreal, Canada
December 1, 2011

MAMORI

D. **Karl Lemieux**
P. Julie Roy

GOLDEN SHEAF AWARD: EXPERIMENTAL
Yorkton Film Festival
Yorkton, Canada
May 29, 2011

MIGHTY JEROME

D. **Charles Officer**
P. Selwyn Jacob

BEST FEATURE LENGTH DOCUMENTARY PROGRAM
Leo Awards
Vancouver, Canada
June 11, 2011

BEST MUSICAL SCORE IN A DOCUMENTARY PROGRAM OR SERIES
Leo Awards
Vancouver, Canada
June 11, 2011

BEST OVERALL SOUND IN A DOCUMENTARY PROGRAM OR SERIES
Leo Awards
Vancouver, Canada
June 11, 2011

BEST PICTURE EDITING IN A DOCUMENTARY PROGRAM OR SERIES
Leo Awards
Vancouver, Canada
June 11, 2011

MUYBRIDGE'S STRINGS/ LES CORDES DE MUYBRIDGE

D. **Koji Yamamura**
P. Shuzo John Shiota (Polygon Pictures Inc.), Keisuke Tsuchihashi (NHK), Michael Fukushima (NFB)

HONORARY MENTION
International Festival for Documentary and Animated Film
Leipzig, Germany
October 23, 2011

JURY'S SPECIAL PRIZE
International Animated Film Festival/CINANIMA
Espinho, Portugal
November 13, 2011

NFB AWARD FOR BEST CANADIAN FILM OR VIDEO
Reel Asian International Film Festival
Toronto, Canada
November 13, 2011

PRIZE RTP2: ONDA CURTA
International Animated Film Festival/CINANIMA
Espinho, Portugal
November 13, 2011

SILVER MIKELDI FOR ANIMATION, WITH A CASH PRIZE OF EUR3,000 ($3,700)
International Festival of Documentary and Short Film (ZINEBI)
Bilbao, Spain
November 18, 2011

THE GREAT UNDERESTIMATED AWARD
International Film Festival "Etiuda & Anima"
Cracow, Poland
November 24, 2011

EXCELLENCE AWARD (ANIMATION DIVISION)
Japan Media Arts Festival
Tokyo, Japan
March 4, 2012

NATIONAL FILM BOARD OF CANADA

AWARD OF EXCELLENCE IN INTERACTIVE PROGRAMMING
World Media Festival
Banff, Canada
June 15, 2011

TRIBUTE
Monterrey International Film Festival
Monterrey, Mexico
August 28, 2011

INNOVATIVE MANAGEMENT GOLD AWARD (EX AEQUO WITH THE HOSPITAL FOR SICK CHILDREN – SICKKIDS)
The Institute of Public Administration of Canada
Victoria, Canada
August 30, 2011

OUTSTANDING TECHNICAL ACHIEVEMENT IN DIGITAL MEDIA AWARD
Gemini Awards
Toronto, Canada
September 7, 2011

NFB/INTERACTIVE

INTERACTIVE/ENTERTAINMENT, ARTS & TOURISM CATEGORY
Applied Arts Magazine Awards
Toronto, Canada
November 17, 2010*

NUNAVUT ANIMATION LAB: LUMAAJUUQ

D. **Alethea Arnaquq-Baril**
P. Debbie Brisebois (Inuit Broadcasting Corporation), Derek Mazur (NFB)

BEST ABORIGINAL AWARD
Golden Sheaf Awards/Short Film and Video Festival
Yorkton, Canada
May 29, 2011

OEDIPUS

D. **Paul Driessen**
P. Arnoud Rijken, Michiel J. Snijders (il Luster Films), Marcy Page (NFB)

BEST SCRIPT
ANIMAGE – International Animation Festival of Pernambuco
Recife, Brazil
October 7, 2011

PRIZE RTP2: ONDA CURTA
International Animated Film Festival/CINANIMA
Espinho, Portugal
November 13, 2011

ORA

D. **Philippe Baylaucq**
P. René Chénier

AUDIENCE AWARD FOR BEST FOREIGN DOCUMENTARY FILM (UNDER 45 MINUTES)
Thessaloniki Documentary Festival
Thessaloniki, Greece
March 18, 2012

SPECIAL MENTION FOR FIREBIRD AWARD
International Film Festival
Hong Kong, China
April 5, 2012

REEL INJUN

D. **Catherine Bainbridge, Neil Diamond, Jeremiah Hayes**
P. Catherine Bainbridge, Christina Fon, Linda Ludwick (Rezolution Pictures Inc.), Catherine Olsen (CBC News Network), Adam Symansky (NFB)

BEST INTERNATIONAL INDIGENOUS ENTRY
Mana Wairoa Film Awards
Nuhaka, Wairoa District, New Zealand
June 5, 2010*

AUDIENCE AWARD, BEST NON-FICTION FILM (SECOND PLACE)
Traverse City Film Festival
Traverse City, United States
August 1, 2010*

BEST DOCUMENTARY FEATURE
Fargo Film Festival
Fargo, United States
February 3, 2011*

BEST USE OF FOOTAGE IN A FACTUAL PROGRAM
FOCAL International Awards
London, England
May 11, 2011

PEABODY AWARD
Peabody Award Competition
Athens, United States
May 23, 2011

ROMANCE

D. **Georges Schwizgebel**
P. Georges Schwizgebel (Studio GDS), Marc Bertrand, René Chénier (NFB)

JURY SPECIAL PRIZE IN SHORT FILM CATEGORY OF GOLDEN DINOSAUR AWARD
China International Animation and Digital Arts Festival (CICDAF)
Changzhou, Republic of China
August 30, 2011

BEST SHORT FILM, WITH A CASH PRIZE OF BRL$4,000 ($2,000)
ANIMAGE – International Animation Festival of Pernambuco
Recife, Brazil
October 7, 2011

BEST ANIMATED SHORT
Genie Awards
Toronto, Canada
March 8, 2012

ROSE & VIOLET

D. **Claude Grosch, Luc Otter**
P. Melissa Malkin (Onion Factory Productions), Anne Schroeder (Samsa Film), Marcy Page (NFB)

BEST ANIMATION FILM
Lëtzebuerger Filmpräis
Mondorf-les-Baies, Luxembourg, France
March 9, 2012

BEST ANIMATION
VIEWFINDERS International Film Festival for Youth
Halifax, Canada
April 16, 2011

ROUND UP

D. **Narcisse Blood**
P. Gil Cardinal

BEST DOCUMENTARY AWARD
Annual Dreamspeakers International Aboriginal Cultural, Artistic and Film Festival
Edmonton, Canada
June 4, 2011

ROXY ET MAX S'ANIMENT

(Interactive production)
D. **Steve Diguer**
P. Anne-Marie Rocher

GOLD AWARD – EDUCATION
W3 Awards
Ashland, United States
October 12, 2011

THE TEST TUBE WITH DAVID SUZUKI

(Interactive production)
C. **Loc Dao, Robert McLaughlin**
P. Robert McLaughlin

INTERACTIVE/EXPERIMENTAL/ARTISTIC CATEGORY
Applied Arts Magazine Awards
Toronto, Canada
November 17, 2010*

INTERACTIVE/PUBLIC SERVICE/CHARITY (NON-PROFIT) CATEGORY
Applied Arts Magazine Awards
Toronto, Canada
November 17, 2010*

BEST ORIGINAL PROGRAM OR SERIES PRODUCED FOR DIGITAL MEDIA – NON-FICTION
Gemini Awards
Toronto, Canada
September 7, 2011

BEST WORK – INNOVATIVE MEDIA CATEGORY
International Contest for Educational Media Japan Prize
Tokyo, Japan
October 27, 2011

THE TREMBLING VEIL OF BONES/ LE SOUFFLE VOILÉ DE BONES

D. **Matthew Talbot-Kelly**
P. Nicky Gogan (Glimpse Digital Ltd.), Martin Rose (NFB)

BEST DIRECTION/STORYBOARDING IN AN ANIMATION PROGRAM OR SERIES
Leo Awards
Vancouver, Canada
June 11, 2011

BEST MUSICAL SCORE IN AN ANIMATION PROGRAM OR SERIES
Leo Awards
Vancouver, Canada
June 11, 2011

THIS LAND

D. **Dianne Whelan**
P. Selwyn Jacob

BEST SHORT DOCUMENTARY PROGRAM/ DOCUMENTARY PROGRAM OR SERIES CATEGORY
Leo Awards
Vancouver, Canada
June 5, 2010*

MULTIMEDIA FEATURE PRESENTATION, SMALL SITE CATEGORY
Online Journalism Awards
Washington, D.C., United States
October 30, 2010*

INTERACTIVE/ENTERTAINMENT, ARTS & TOURISM CATEGORY
Applied Arts Magazine Awards
Toronto, Canada
June 8, 2011

WAPOS BAY – LONG GOODBYES

D. **Dennis Jackson**
P. Dennis Jackson, Melanie Jackson, Anand Ramayya (Wapos Bay Productions Inc.), Michael Fukushima (NFB)

BEST ONE-OFF, SPECIAL OR TV MOVIE 2012
Kidscreen
New York, United States
February 10, 2012

WELCOME TO PINE POINT

(Interactive production)
C. **Paul Shoebridge, Michael Simons**
P. Adam Neilson

INTERACTIVE/ENTERTAINMENT, ARTS & TOURISM CATEGORY
Applied Arts Magazine Awards
Toronto, Canada
June 8, 2011

SHEFFIELD INNOVATION AWARD
International Documentary Film Festival
Sheffield, England
June 12, 2011

WEBBY AWARD – ONLINE FILM AND VIDEO – DOCUMENTARY: INDIVIDUAL EPISODE
The Webby Awards
New York, United States
June 13, 2011

WEBBY AWARD – WEBSITE – NETART
The Webby Awards
New York, United States
June 13, 2011

BEST ONLINE PROGRAM – DOCUMENTARY
World Media Festival
Banff, Canada
June 15, 2011

BEST WEB SERIES: DOCUMENTARY
DIGI Awards
Toronto, Canada
September 6, 2011

WIEBO'S WAR

D. **David York**
P. Nick Hector, Bryn Hughes, David York (52 Media Inc.), Bonnie Thompson (NFB)

SPECIAL MENTION FOR THE CINÉMATHÈQUE QUÉBÉCOISE CRITICS' CHOICE AWARD
Montreal International Documentary Festival
Montreal, Canada
November 20, 2011

WILD LIFE

D. **Amanda Forbis, Wendy Tilby**
P. Marcy Page, Bonnie Thompson

BEST CANADIAN SHORT
Atlantic Film Festival
Halifax, Canada
September 24, 2011

CANADIAN FILM INSTITUTE AWARD FOR BEST CANADIAN ANIMATION
International Animation Festival
Ottawa, Canada
September 25, 2011

FIRST PRIZE (EX AEQUO WITH *IL CAPO* BY YURI ANCARANI)
L'Alternativa/International Festival of Independent Films
Barcelona, Spain
November 19, 2011

2012 OSCAR NOMINEE

INDIVIDUAL AWARDS

PAULE BAILLARGEON

JUTRA-HOMMAGE
Jutra Awards
Montreal, Canada
March 11, 2012

LOC DAO

CANADA'S TOP DIGITAL PRODUCER FOR 2011
DIGI Awards
Toronto, Canada
September 6, 2011

MARCY PAGE

SHORTS VISIONARY LEADER AWARD
ShortsHD 2nd Annual Shorts Awards
Hollywood, United States
February 25, 2012

*These awards, received in 2010–2011, do not appear in the annual report for that year.

BEAR 71
Leanne Allison, Jeremy Mendes

The Board of Trustees of the National Film Board of Canada comprises eight members and is chaired by the Government Film Commissioner. Six members represent the Canadian population, and the Executive Director of Telefilm Canada, Carolle Brabant, is an ex-officio member. Claude Joli-Cœur is the Secretary of the Board.

3. GOVERNANCE

1 Tom Perlmutter
Government Film Commissioner
and Chairperson

2 Carolle Brabant
Ex-officio member
Executive Director
Telefilm Canada
Montreal, Quebec

3 Yves Desjardins-Siciliano
General Counsel and Secretary
VIA Rail Canada
Montreal, Quebec

4 Anne-Marie H. Applin
Founder and Chair
Applin Marketing and
Communications
Toronto, Ontario

5 Mary-Lynn Charlton
Founder and President
Martin Charlton Communications
Regina, Saskatchewan

6 Cheryl Ashton
Director
Gimli Film Festival
Gimli, Manitoba
(since March 1, 2012)

7 John Hutton
Realtor, New Home Construction
Consultant, Re/Max, Realty
Specialists
St. John's, Newfoundland and
Labrador

8 Claude Joli-Cœur
Secretary of the Board

Two members' terms ended on January 28, 2011; one position was left vacant.

4. MANAGEMENT

1 Tom Perlmutter
Government Film Commissioner
and Chairperson

2 Claude Joli-Cœur
Assistant Commissioner

3 Luisa Frate
Director General
Finance, Operations and
Technology
CFO, COO, CTO

4 Deborah Drisdell
Director General
Accessibility and Digital
Enterprises

5 François Tremblay
Director General
Human Resources

6 Cindy Witten
Director General
English Program

7 Monique Simard
Director General
French Program

5. SUMMARY OF ACTIVITIES

	NFB PRODUCTIONS	CO-PRODUCTIONS	TOTAL
ORIGINAL PRODUCTIONS			
Animation			
Short	16	5	**21**
Medium length		3	**3**
Feature		1	**1**
Documentary			
Short	23	15	**38**
Medium length	14	6	**20**
Feature	6	7	**13**
Experimental			
Medium length	1		**1**
Total	60	37	**97**
ORIGINAL NFB PRODUCTIONS AND CO-PRODUCTIONS ON WEBSITES	26	120	**146**
INTERACTIVE PRODUCTIONS	14	3	**17**
INSTALLATIONS	3	1	**4**
APPLICATIONS FOR iPAD	2		**2**

FILMS FROM THE INDEPENDENT SECTOR THAT RECEIVED ASSISTANCE FROM THE NFB	
Aide au cinéma indépendant Canada (ACIC – French Program)	**25**
Filmmaker Assistance Program (FAP – English Program)	**66**
Total	**91**

AWARDS	
Canadian awards	**50**
International awards	**55**
Total	**105**

DIGITAL ASSETS PRODUCED THROUGH THE DIGITIZATION PLAN	**NUMBER OF TITLES 2011–2012**	**TITLES DIGITIZED AS OF MARCH 31, 2012**
Digital source master – image	619	**1,013**
Digital master – image produced from film source	224	**355**
Digital master – image produced from video source (MMMV)	275	**275**
Digital source master – sound	622	**686**
Digital master – sound	318	**358**
Mezzanine files	517	**1,026**

UNITS DIGITIZED AS OF MARCH 31, 2012	
Productions in MPEG 2 format for distribution on DVD	**8,001**
Productions in MPEG 4 format for use in NFB mediatheques in Montreal and Toronto	**6,641**
Production excerpts, trailers, interviews for the Web	**2,784**
Complete productions for the Web: streaming, transactional mode and mobile devices	**9,242**
Productions for e-cinema	**583**
Productions for digital cinema/3D	**480**
Stock shots for NFB Images	**24,381**
Other digital elements (upon request, customized deliverables)	**13,438**

PRODUCTIONS ACCESSIBLE AT NFB.CA AND ONF.CA AS OF MARCH 31, 2012	
Films in French	**971**
Films in English	**1,096**
Trailers and clips in French	**169**
Trailers and clips in English	**248**

REVENUES

	2012	2011
	$	$
Canada - Revenues by market		
Television and pre-sale	998,851	184,163
Institutional and educational	1,690,510	1,824,599
Home video	333,491	381,908
Theatrical	67,235	16,566
Stock shots	506,714	429,251
Total Canada	**$3,596,801**	**2,836,487**
International - Revenues by market		
Television and pre-sale	551,376	449,978
Institutional and educational	345,359	355,652
Home video	126,108	217,414
Theatrical	35,064	42,177
Total international	**$1,057,907**	**1,065,221**
Canada and international - Revenues by market		
Television and pre-sale	1,550,227	634,141
Institutional and educational	2,035,869	2,180,251
Home video	459,599	599,322
Theatrical	102,299	58,743
Stock shots	506,714	429,251
Total	**4,654,708**	**3,901,708**

	2012	2011
	$	$
Revenues by territory		
Canada	3,596,801	2,836,487
USA & Latin America	438,155	565,564
Europe	462,235	388,922
Asia/Pacific	113,557	54,916
Others[1]	43,960	55,819
Total	**4,654,708**	**3,901,708**

1. Represents other worldwide sales.

BONE WIND FIRE
Jill Sharpe

6 – FINANCIAL STATEMENTS

STATEMENT OF MANAGEMENT RESPONSIBILITY INCLUDING INTERNAL CONTROL OVER FINANCIAL REPORTING

(Note: The annex mentioned in the Statement of Management Responsibility can be found on the National Film Board website.)

Responsibility for the integrity and objectivity of the accompanying financial statements for the year ended March 31, 2012, and all information contained in these statements rests with the management of the National Film Board (the "Board"). These financial statements have been prepared by management using the Government's accounting policies, which are based on Canadian public sector accounting standards.

Management is responsible for the integrity and objectivity of the information in these financial statements. Some of the information in the financial statements is based on management's best estimates and judgment, and gives due consideration to materiality. To fulfill its accounting and reporting responsibilities, management maintains a set of accounts that provides a centralized record of the Board's financial transactions. Financial information submitted in the preparation of the Public Accounts of Canada, and included in the Board's *Departmental Performance Report*, is consistent with these financial statements.

Management is also responsible for maintaining an effective system of internal control over financial reporting (ICFR) designed to provide reasonable assurance that financial information is reliable, that assets are safeguarded and that transactions are properly authorized and recorded in accordance with the *Financial Administration Act* and other applicable legislation, regulations, authorities and policies.

Management seeks to ensure the objectivity and integrity of data in its financial statements through careful selection, training and development of qualified staff; through organizational arrangements that provide appropriate divisions of responsibility; through communication programs aimed at ensuring that regulations, policies, standards, and managerial authorities are understood throughout the Board and through conducting an annual risk-based assessment of the effectiveness of the system of ICFR.

The system of ICFR is designed to mitigate risks to a reasonable level based on an ongoing process to identify key risks, to assess effectiveness of associated key controls, and to make any necessary adjustments.

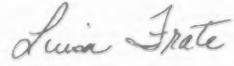
A risk-based assessment of the system of ICFR for the year ended March 31, 2012, was completed in accordance with the Treasury Board *Policy on Internal Control* and the results and action plans are summarized in the annex.

The effectiveness and adequacy of the Board's system of internal control is reviewed by the work of internal audit staff of the office of the Comptroller General of Canada – Internal Audit Sector, who conduct periodic audits of different areas of the Board's operations, and by the Board of Trustees, which oversees management's responsibilities for maintaining adequate control systems and the quality of financial reporting, and which approves the financial statements.

The Office of the Auditor General, the independent auditor for the Government of Canada, has expressed an opinion on the fair presentation of the financial statements of the Board which does not include an audit opinion on the annual assessment of the effectiveness of the Board's internal controls over financial reporting.

Tom Perlmutter
Government Film Commissioner

Montreal, Canada
July 9, 2012



Luisa Frate, CPA, CA
Director General, Finance, Operations and Technology
CFO, COO & CTO

Montreal, Canada
July 9, 2012

Auditor General of Canada
Vérificateur général du Canada

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage and Official Languages

Report on the Financial Statements

I have audited the accompanying financial statements of the National Film Board, which comprise the statement of financial position as at 31 March 2012, and the statement of operations and departmental net financial position, statement of change in departmental net debt and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Film Board as at 31 March 2012, and the results of its operations, changes in its net debt, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

In my opinion, the transactions of the National Film Board that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with the *National Film Act* and the by-laws of the National Film Board.

René Béliveau, CPA auditor, CA
Principal
for the Auditor General of Canada

9 July 2012
Montréal, Canada

STATEMENT OF FINANCIAL POSITION – AS AT MARCH 31

	2012	2011
	$	$
Liabilities		
Accounts payable and accrued liabilities (Note 4)	**7,140,115**	6,020,927
Accrued salaries	**327,809**	257,712
Vacation pay and accrual for salary revision	**545,510**	269,050
Deferred revenue	**358,431**	294,531
Lease obligation for tangible capital assets (Note 5)	**447,092**	789,568
Employee future benefits (Note 6)	**5,923,133**	3,853,295
Total net liabilities	**14,842,090**	11,485,083
Financial assets		
Cash	**133,705**	155,394
Due from Consolidated Revenue Fund	**1,894,479**	2,890,531
Accounts receivable (Note 7)	**3,224,801**	2,516,250
Deposits	**89,356**	245,104
Total net financial assets	**5,342,341**	5,807,279
Departmental net debt	**9,499,749**	5,677,804
Non-financial assets		
Prepaid expenses	**465,842**	479,272
Inventory	**240,477**	286,619
Tangible capital assets (Note 8)	**6,887,992**	8,072,203
Total non-financial assets	**7,594,311**	8,838,094
Departmental net financial position	(1,905,438)	3,160,290

Contractual obligations (Note 9)
Contingent liabilities (Note 10)

The accompanying notes form an integral part of these financial statements.

Approved by Board of Trustees:

Tom Perlmutter
Member

Yves Desjardins-Siciliano
Member

STATEMENT OF OPERATIONS AND DEPARTMENTAL NET FINANCIAL POSITION FOR THE YEAR ENDED MARCH 31

	PLANNED RESULTS 2012	2012	2011
	$	$	$
EXPENSES (Note 11a)			
English programming			
Production of films and other forms of visual presentation			
Board's program	23,945,479	**23,303,716**	22,174,387
Sponsored production and pre-sale	500,000	**28,115**	39,716
	24,445,479	**23,331,831**	22,214,103
French programming			
Production of films and other forms of visual presentation			
Board's program	16,729,787	**16,986,484**	16,626,526
Sponsored production and pre-sale	484,628	**792,970**	352,430
	17,214,415	**17,779,454**	16,978,956
Distribution	6,399,060	**6,224,146**	5,868,720
Marketing, Accessibility and Outreach	14,713,097	**16,481,701**	13,523,321
Digital development and applications	3,400,323	**4,426,410**	3,961,843
Internal services	9,320,685	**9,664,424**	8,878,181
	33,833,165	**36,796,681**	32,232,065
Total Expenses	75,493,059	**77,907,966**	71,425,124

	PLANNED RESULTS 2012	2012	2011
	$	$	$
REVENUES (Note 11b)			
Institutional and educational	2,780,000	**2,035,869**	2,180,251
Television	600,000	**1,395,995**	604,498
Sponsored production and pre-sale	984,132	**821,085**	392,146
Miscellaneous	450,000	**616,621**	438,358
Stock shots	500,000	**506,714**	429,251
Home video	750,000	**459,599**	599,322
Theatrical	60,000	**102,298**	58,743
Total Revenues	6,124,132	**5,938,181**	4,702,569
Net cost of operations before government funding	69,368,927	**71,969,785**	66,722,555
Government funding			
Net cash provided by Government of Canada		**67,900,109**	67,243,129
Change in due from Consolidated Revenue Fund		**(996,052)**	639,918
Net cost of operations after government funding		**5,065,728**	(1,160,492)
Departmental net financial position - Beginning of year		**3,160,290**	1,999,798
Departmental net financial position - End of year		(1,905,438)	3,160,290

The accompanying notes form an integral part of these financial statements.

STATEMENT OF CHANGE IN DEPARTMENTAL NET DEBT FOR THE YEAR ENDED MARCH 31

	2012	2011
	$	$
Net cost of operations after government funding	**5,065,726**	(1,160,492)
Change due to tangible capital assets		
Acquisition of tangible capital assets	**1,948,701**	2,150,026
Amortization of tangible capital assets	**(3,065,851)**	(3,307,329)
Proceeds from disposal of tangible capital assets	**(13,338)**	(4,000)
Loss on disposal of tangible capital assets	**(53,723)**	(9,497)
Total change due to tangible capital assets	**(1,184,211)**	(1,170,800)
Change due to inventories	**(46,142)**	17,320
Change due to prepaid expenses	**(13,430)**	(38,467)
Net increase (decrease) in department net debt	**3,821,945**	(2,352,439)
Department net debt - Beginning of year	**5,677,804**	8,030,243
Department net debt - End of year	9,499,749	5,677,804

The accompanying notes form an integral part of these financial statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED MARCH 31

	2012	2011
	$	$
Operating activities		
Net cost of operations before government funding	**71,969,785**	66,722,555
Non-cash items:		
Amortization of tangible capital assets	**(3,065,851)**	(3,307,329)
Loss on disposal of tangible capital assets	**(53,723)**	(9,497)
Variations in Statement of Financial Position		
Change in liability for vacation pay and accrual for salary revision	**(376,460)**	(16,265)
Net change in employee future benefits	**(2,069,838)**	1,390,051
Other changes in assets and liabilities	**(781,643)**	(639,918)
Cash used in operating activities	**65,622,270**	64,139,597
Capital investing activities		
Acquisition of tangible capital assets	**1,678,728**	1,833,643
Proceeds from disposal of tangible capital assets	**(13,338)**	(4,000)
Cash used in capital investing activities	**1,665,390**	1,829,643
Financing activities		
Lease payments for tangible capital assets	**612,449**	1,273,889
Cash used in financing activities	**612,449**	1,273,889
Net cash provided by Government of Canada	67,900,109	67,243,129

The accompanying notes form an integral part of these financial statements.

NOTES TO FINANCIAL STATEMENTS
MARCH 31, 2012

1 – AUTHORITY AND PURPOSES

The National Film Board was established in 1939 under the *National Film Act*, and is the agency responsible for administering the Act.

The National Film Board (the "Board") is a cultural agency named in Schedule I.1 of the *Financial Administration Act* reporting to the Minister of Canadian Heritage and Official Languages. It is administered by a Board of Trustees appointed by the Governor in Council and chaired by the Government Film Commissioner.

The Board's legislative mandate is to initiate and promote the production and distribution of films in the national interest and, in particular:

- to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
- to represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
- to engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
- to advise the Governor in Council in connection with film activities;
- to discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

The Board is not subject to income taxes.

2 – SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared using the Government's accounting policies stated below, which are based on Canadian public sector accounting standards. The presentation and results using the stated accounting policies do not result in any significant differences from Canadian Public sector accounting standards.

Significant accounting policies are as follows:

Parliamentary authorities

Operations are funded through a permanent authority from Parliament (Revolving Fund) and Parliamentary authorities voted annually.

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital assets acquisitions. This authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed $15 million.

The Board is also financed in part by the Government of Canada through Parliamentary authorities. The authorities are voted annually to replenish the Revolving Fund for net acquisitions of capital assets and the admissible cost of operations. Financial reporting of authorities provided to the Board does not parallel financial reporting according to generally accepted accounting principles since authorities are primarily based on cash flow requirements. Consequently, items recognized in the Statement of Operations and Departmental Net Financial Position and in Statement of Financial Position are not necessarily the same as those provided through authorities from Parliament. Note 3 provides reconciliation between the two bases of reporting. The planned results amounts presented in the Statement of Operations and Departmental Net Financial Position are the amounts reported in the future-oriented financial statements included in the *2011-2012 Report on Plans and Priorities*.

Net cash provided by Government of Canada

The Board operates within the Consolidated Revenue Fund (CRF), which is administered by the Receiver General for Canada. All cash received by the Board is deposited to the CRF and all cash disbursements made by the Board are paid from the CRF. The net cash provided by Government is the difference between all cash receipts and all cash disbursements including transactions between departments of the federal Government.

Due from or to the Consolidated Revenue Fund

Amounts due from or to the Consolidated Revenue Fund (CRF) are the result of timing differences between when a transaction affects the Board's authorities and when it is processed through the CRF. Amounts due from the CRF represent the net amount of cash that the Board is entitled to draw from the CRF without further authorities to discharge its liabilities.

Expense recognition

All expenses are recorded on an accrual basis.

Vacation pay is expensed as the benefits are earned by employees under their respective terms of employment.

Production of films and other forms of visual presentations

All production costs are charged to operations in the year in which they are incurred and are shown in the Statement of Operations and Departmental Net Financial Position as follows:

BOARD'S PROGRAM

All costs incurred for unsponsored productions and co-productions or other forms of visual presentations.

SPONSORED PRODUCTION AND PRE-SALE

Part of costs incurred for film productions and co-productions or other forms of visual presentations corresponding to sponsor's contribution. The excess of costs over the sponsor's contribution is charged to the Board's program.

Revenues

Revenues from the production of films and other forms of visual presentations are accounted for at an amount equal to the sponsored production and pre-sale costs during the year in which these costs are incurred. Any profit is recognized in the year the production is completed.

Royalty revenues are recognized once all of the Board's obligations have been fulfilled and its expenses have been accounted for, regardless of when the acquirer actually uses the work.

Other revenues are accounted for in the period in which the underlying transaction or event that gave rise to the revenue takes place.

Accounts receivable

Accounts receivable are stated at amounts expected to be ultimately realized. A provision is recorded for external parties' accounts receivable where recovery is considered uncertain.

Inventory

Materials and supplies are valued at cost.

Film prints and other forms of visual presentations held for sale are valued at the lower of cost or net realizable value. The cost of other prints is expensed on a current basis.

Tangible capital assets

All tangible capital assets having an initial cost of $5,000 or more and leasehold improvements of $10,000 or more are recorded at their acquisition cost.

Amortization of tangible capital assets is done on a straight-line basis over the estimated useful life of the assets, as follows:

ASSET CLASS	AMORTIZATION PERIOD
Technical equipment	from 4 to 10 years
Software & data processing equipment	from 5 to 10 years
Office furniture, equipment & other	from 5 to 10 years
Leasehold improvements	terms of the leases

The Board has a collection of nearly twenty thousand audiovisual works produced since 1895. This inestimable collection is not intended for sale and does not have a measurable value. It has, however, been assigned a nominal value of $1 in the financial statements, appearing on the Statement of Financial Position and in note 8 as tangible capital assets to ensure that the reader is aware of its existence.

The Board enters into operating lease agreements to acquire the exclusive use of certain tangible capital assets over the term of the lease. These rental fees are charged to operations in the year to which they apply. The Board also enters into capital lease agreements by which substantially all the benefits and risks inherent to ownership of the assets are transferred to the Board. The Board then records an asset and an obligation corresponding to the present value of the minimum lease payments, excluding the portion thereof relating to executory costs. The assets recorded from a capital lease agreement are amortized on the same basis as other assets owned by the Board and the obligations are amortized over the lease term.

Employee Future Benefits

PENSION BENEFITS

Eligible employees participate in the Public Service Pension Plan, a multiemployer pension plan administered by the Government. The Board's contributions to the Plan are charged to expenses in the year incurred and represent the total Board's obligation to the Plan. The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

SEVERANCE BENEFITS

Employees are entitled to severance benefits as provided for under labour contracts or conditions of employment. The cost of these benefits is accumulated as employees render the services necessary to earn them and is charged to operations in the year in which they are earned. In 2012, the program for employees in the excluded or unrepresented management categories was eliminated and, consequently, the severance benefits ceased to accumulate. The Board also foresees elimination of the program for represented employees and assumes that the benefits will be paid primarily during the next year. The Board has applied the Treasury Board Secretariat directives in calculating the value of its obligation and has recognized the benefits accrued to March 31, 2012.

In previous years, management used a method based upon assumptions and its best estimates, such as years of service, employee's status, and historical profile of voluntary departures and layoffs in order to calculate the value of the severance benefit obligation.

COMPENSATED ABSENCES

Employees are entitled to compensated absences as provided in their collective agreements or conditions of employment. This involves sick days that accumulate but do not vest, enabling the employees to be paid during their absence in recognition of prior service. As the employees render services, the value of the compensated absences attributed to those services is recorded as a liability and an expense. Management uses assumptions and its best estimates, such as the discount rate, utilization rate of days in excess of the leave granted annually, probability of departure and salary review rate, to calculate the present value of the sick pay benefits obligation. These assumptions are reviewed annually.

Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. To the extent that the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is accrued and an expense recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

Measurement uncertainty

The preparation of these financial statements requires management to make estimates and assumptions that affect the reported amounts of assets, liabilities, revenues and expenses reported in the financial statements. At the time of preparation of these statements, management believes the estimates and assumptions to be reasonable. The most significant items where estimates are used are the allowance for doubtful accounts, contingent liabilities, the liability related to employee future benefits and the useful life of tangible capital assets. Actual results could significantly differ from those estimated. Management's estimates are reviewed periodically and, as adjustments become necessary, they are recorded in the financial statements in the year they become known.

3 – PARLIAMENTARY AUTHORITIES

The Board receives most of its funding through annual Parliamentary authorities. Items recognized in the Statement of Operations and Departmental Net Financial Position and the Statement of Financial Position in one year may be funded through Parliamentary authorities in prior, current or future years. Accordingly, the Board has different net results of operations for the year on a government funding basis than on an accrual accounting basis. The differences are reconciled in the following tables:

A) RECONCILIATION OF NET COST OF OPERATIONS TO CURRENT YEAR AUTHORITIES USED:

	2012	2011
	$	$
Net cost of operations before government funding	**71,969,785**	66,722,555
Adjustments for items affecting net cost of operations but not affecting authorities:		
Add (less):		
Loss on disposal of tangible capital assets	**(53,723)**	(9,497)
Change in liability for vacation pay, accrual for salary revision	**(376,460)**	(16,265)
Change in accrued liabilities not charged to authorities	**(1,777,695)**	–
Net change in employee future benefits	**(2,069,838)**	1,390,051
Amortization of tangible capital assets	**(3,065,851)**	(3,307,329)
	(7,343,567)	(1,943,040)
Adjustments for items not affecting net cost of operations but affecting authorities:		
Add (less):		
Acquisition of tangible capital assets	**1,678,728**	1,833,643
Lease payments for tangible capital assets	**612,449**	1,273,889
Proceeds from disposal of tangible capital assets	**(13,338)**	(4,000)
	2,277,839	3,103,532
Current year authorities used	66,904,057	67,883,047

B – AUTHORITIES PROVIDED AND USED:

	2012	2011
	$	$
Authorities provided		
Vote 70 - Main Estimates	**66,782,204**	67,217,560
Supplementary Estimates authorities	**2,003,870**	1,717,257
Less:		
Authorities available for future years	**(1,882,017)**	(602,920)
Frozen allotment	–	(448,850)
Current year authorities used	66,904,057	67,883,047

4 – ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

The following table presents details of the Board's accounts payable and accrued liabilities:

	2012	2011
	$	$
Accounts payable - Other government departments and agencies	**933,726**	795,951
Accounts payable - External parties	**4,428,694**	5,224,976
Total accounts payable	**5,362,420**	6,020,927
Accrued liabilities	**1,777,695**	–
Total accounts payable and accrued liabilities	7,140,115	6,020,927

In *Canada's Economic Action Plan 2012*, the Government announced savings measures to be implemented by departments over the next three fiscal years, starting in 2012-2013. As a result, the Board has recorded as at March 31, 2012, an obligation for termination benefits for an amount of $1,777,695 as part of accrued liabilities to reflect the estimated workforce adjustment costs.

5 – LEASE OBLIGATION FOR TANGIBLE CAPITAL ASSETS

The Board has entered into agreements to lease technical, data processing and office equipment under capital leases. The assets have been capitalized using imputed interest rates varying from 6% to 8%. The related obligations are paid over a 3- to 5-year lease term. Minimum lease payments totalled $612,449 for the year ended March 31, 2012 (2011 – payments of $1,273,889). Interest of $59,904 (2011 – $81,224) was charged to operations.

The obligation related to the upcoming years includes the following:

	2012	2011
	$	$
2012	–	389,157
2013	**358,967**	389,157
2014	**62,930**	59,658
2015	**43,157**	–
Total future minimum lease payments	**465,054**	837,972
Less: Imputed interest	**17,962**	48,404
Balance of lease obligation for tangible capital assets	447,092	789,568

6 – EMPLOYEE FUTURE BENEFITS

Pension benefits

The Board's eligible employees participate in the Public Service Pension Plan, which is sponsored and administered by the Government of Canada. Pension benefits accrue up to a maximum period of 35 years at a rate of 2 percent per year of pensionable service, times the average of the best five consecutive years of earnings. The benefits are integrated with Canada/Quebec Pension Plans benefits and they are indexed to inflation.

Both the employees and the Board contribute to the cost of the Plan. The 2012 expense amounts to $3,629,990 (2011 – $3,530,238), which represents approximately 2.0 times (2011 – 1.9 times) the contributions by employees.

The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits and compensated absences

SEVERANCE BENEFITS

The Board provides severance benefits to its employees based on eligibility, years of service and salary at termination of employment. These severance benefits are not pre-funded. Benefits will be paid from future authorities.

As part of collective agreement negotiations with certain employee groups and changes to conditions of employment for executives, excluded and unrepresented categories, the accumulation of severance benefits under the employees' severance pay program ceased for these employees commencing in 2012. Employees subject to these changes have been given the option to be immediately paid the full or partial value of benefits earned to date or collect the full or remaining value of benefits on termination from the public service. For other employee groups, letters of agreements signed in 2012 provide the same program elimination conditions. All these changes have been reflected in the calculation of the outstanding severance benefit obligation and the Board assumes that the benefits will be paid primarily during the next year.

COMPENSATED ABSENCES (SICK DAYS)

The Board provides its employees with sick days based on their salary and the entitlements accumulated over their years of service. These entitlements are accumulated but do not vest.

Information about the severance and sick pay benefits, measured as at March 31, 2012, is as follows:

SEVERANCE AND SICK PAY BENEFITS	$
Balance as at March 31, 2011	**3,853,295**
Expense for the year	**3,180,322**
Benefits paid during the year	**(1,110,484)**
Balance as at March 31, 2012	5,923,133

7 – ACCOUNTS RECEIVABLE

The following table presents details of the Board's accounts receivable:

	2012	2011
	$	$
Receivables - Other government departments and agencies	**146,158**	208,141
Receivables - External parties	**3,251,441**	2,801,481
Subtotal	**3,397,599**	3,009,622
Allowance for doubtful accounts on receivables from external parties	**(172,798)**	(493,372)
Total accounts receivable	3,224,801	2,516,250

8 – TANGIBLE CAPITAL ASSETS

	COST				ACCUMULATED AMORTIZATION				NET BOOK VALUE	
	OPENING BALANCE	ACQUISITIONS	DISPOSALS AND WRITE-OFFS	CLOSING BALANCE	OPENING BALANCE	AMORTIZATION	DISPOSALS AND WRITE-OFFS	CLOSING BALANCE	2012	2011
	$	$	$	$	$	$	$	$	$	$
Technical equipment	28,205,955	843,558	102,891	28,946,622	24,548,942	1,784,673	102,891	26,230,724	**2,715,898**	3,657,013
Software & data processing equip.	15,389,465	832,085	394,298	15,827,252	12,740,089	980,011	341,070	13,379,030	**2,448,222**	2,649,376
Office furniture, equipment & other	877,761	–	–	877,761	836,223	17,206	–	853,429	**24,332**	41,538
Collection	1	–	–	1	–	–	–	–	**1**	1
Leasehold improvements	5,852,126	273,058	13,833	6,111,351	4,127,851	283,961	–	4,411,812	**1,699,539**	1,724,275
Total	50,325,308	1,948,701	511,022	51,762,987	42,253,105	3,065,851	443,961	44,874,995	6,887,992	8,072,203

The above assets include equipment under capital leases for a total cost of $1,746,861 (2011 – $1,937,494) less accumulated amortization of $825,518 (2011 – $673,715). Current year amortization expense relating to property under capital leases amounts to $332,060 (2011 – $661,076). Acquisitions under capital leases amounted to $269,973 (2011 – $316,383).

9 – CONTRACTUAL OBLIGATIONS

The nature of the Board's activities can result in multi-year contracts and obligations whereby the Board will be obligated to make future payments for the acquisition of goods or services. Significant contractual obligations that can be reasonably estimated are summarized as follows:

	PREMISES	EQUIPMENT	TOTAL
	$	$	$
2013	6,738,000	754,000	7,492,000
2014	6,352,000	345,000	6,697,000
2015	6,063,000	160,000	6,223,000
2016	1,275,000	30,000	1,305,000
2017-2020	1,942,000	–	1,942,000
	22,370,000	1,289,000	23,659,000

Of the amount of $22,370,000 for leased premises, agreements totalling $173,900 have been signed with external parties and $22,196,100 with Public Works and Government Services Canada (PWGSC).

10 – CONTINGENT LIABILITIES

The Board is subject to various legal claims arising in the normal course of its operations. In management's view, the ultimate disposition of these claims is not expected to have a material impact on the financial statements.

11 – EXPENSES BY MAJOR OBJECT AND TYPES OF REVENUES

	2012	2011
A) EXPENSES	$	$
Salaries and benefits	**38,371,346**	38,054,858
Professional and special services	**11,056,225**	10,679,105
Rentals	**7,919,235**	8,405,081
Severance and sick pay benefits	**3,180,322**	(506,284)
Transportation and communication	**3,106,074**	3,333,676
Amortization of tangible capital assets	**3,065,851**	3,307,329
Cash financing in co-productions	**2,339,238**	2,400,612
Materials and supplies	**2,295,100**	2,161,423
Workforce adjustment	**1,777,695**	-
Contracted film production and laboratory processing	**1,070,923**	708,681
Information	**1,090,795**	567,256
Royalties	**1,066,536**	693,269
Repairs and upkeep	**962,337**	1,197,098
Loss on disposal of tangible capital assets	**53,723**	9,497
Miscellaneous	**552,566**	413,523
	77,907,966	71,425,124
B) REVENUES	$	$
Royalties	**2,220,258**	1,356,925
Film prints	**1,773,503**	2,085,889
Sponsored production and pre-sale	**821,085**	392,146
Stock shots	**506,714**	429,251
Miscellaneous	**616,621**	438,358
	5,938,181	4,702,569

12 – RELATED PARTY TRANSACTIONS

The Board is related as a result of common ownership to all government departments, agencies and Crown corporations. The Board enters into transactions with these entities in the normal course of business and on normal trade terms. During the year ending March 31, 2012, the Board leased premises from PWGSC for the amount of $6,822,647 (2011 – $6,835,329).

The Government has centralized some of its administrative activities for efficiency, cost-effectiveness purposes and economic delivery of programs to the public. As a result, the Government uses central agencies and common service organizations so that one department performs services for all other departments and agencies without charge. The costs of these services, such as the payroll and cheque issuance services provided by PWGSC and audit services provided by the Office of the Auditor General are not included in the Board's Statement of Operations and Departmental Net Financial Position.

13 – ACCOUNTING CHANGES

In 2011, amendments were made to *Treasury Board Accounting Standard 1.2 – Departmental and Agency Financial Statements* to improve financial reporting by government departments and agencies. The amendments are effective for the year ending March 31, 2012, and subsequent years. For the Board, these changes affect only the presentation of the financial statements since there is no asset, liability, revenue nor expense held on behalf of government.

The financial statements of the departments and agencies now present the net debt (calculated as liabilities less financial assets) in the Statement of Financial Position. Accompanying this change, the Board now presents a Statement of Change in Net Debt and no longer presents a Statement of Equity.

Government funding is now recognized in the Statement of Operations and Departmental Net Financial Position below "Net cost of operations before government funding." In previous years, the Board recognized these transactions directly in the Statement of Equity of Canada.

14 – COMPARATIVE INFORMATION

Comparative figures have been reclassified to conform to the current year's presentation.

SURVIVING PROGRESS
Harold Crooks, Mathieu Roy

WILD LIFE
Amanda Forbis, Wendy Tilby

ANNEX I

NFB ACROSS CANADA

CUSTOMER SERVICE

From anywhere in Canada
1-800-267-7710

From the Montreal area
514-283-9000

Operational Headquarters
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec
H4N 2N4
514-283-9000

Postal Address
P.O. Box 6100
Station Centre-ville
Montreal, Quebec
H3C 3H5

Delivery Address
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec
H4N 2N4

QUEBEC

Montreal and Regions
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec
H4N 2N4

English Program
Quebec Centre
514-283-9537
Animation Centre
514-283-9571

French Program
Quebec Studio
514-496-1171
Animation and Youth Studio
514-283-9332

CineRobotheque
1564 Saint-Denis Street
Montreal, Quebec
H2X 3K2
514-496-6887

ATLANTIC

Acadia Studio
Heritage Court
95 Foundry Street, Suite 100
Moncton, New Brunswick
E1C 5H7

French Program
506-851-6104
1-866-663-8331

Atlantic Centre
Cornwallis House
5475 Spring Garden Road
Suite 201
Halifax, Nova Scotia
B3J 3T2
English Program
902-426-6000

AND

28 Cochrane Street
Suite 102
St. John's, Newfoundland and Labrador
A1C 3L3
English Program
709-772-7509

ONTARIO

Ontario Centre/Ontario and West Studio/Mediatheque
150 John Street
Toronto, Ontario
M5V 3C3

Mediatheque
416-973-3012

Ontario and West Studio
French Program
416-973-5382
1-866-663-7668

Ontario Centre
English Program
416-973-0904

PACIFIC

Pacific and Yukon Centre
351 Abbott Street
Suite 250
Vancouver, British Columbia
V6B 0G6
English Program
604-666-3838

WEST

North West Centre
10815 – 104th Avenue
Room 100
Edmonton, Alberta
T5J 4N6
English Program
780-495-3013

ANNEX II

PRODUCTIONS

NFB PRODUCTION CENTRES FOR 2011–2012

ENGLISH PROGRAM

Director General: Cindy Witten

QUEBEC

Animation Centre – Montreal, QC
Executive Producers: David Verrall, Roddy McManus (since August 2011)
Producers: Michael Fukushima, Marcy Page

Quebec Centre – Montreal, QC
Executive Producer: Ravida Din
Producer: Katherine Baulu

NEW BRUNSWICK/NOVA SCOTIA/PRINCE EDWARD ISLAND/NEWFOUNDLAND AND LABRADOR

Atlantic Centre – Halifax, NS
Executive Producer: Ravida Din
Producers: Annette Clarke (St. John's), Paul McNeill

ONTARIO

Ontario Centre – Toronto, ON
Executive Producer: Silva Basmajian
Producers: Gerry Flahive, Anita Lee, Lea Marin

ALBERTA/SASKATCHEWAN/MANITOBA/NUNAVUT

North West Centre – Edmonton, AB
Executive Producer: David Christensen
Producers: Bonnie Thompson, Alicia Smith (Winnipeg), Brendon Sawatzky (Winnipeg), Cory Generoux (Saskatchewan)

BRITISH COLUMBIA/YUKON

Pacific and Yukon Centre – Vancouver, BC
Executive Producer: Tracey Friesen
Producers: Yves J. Ma, Selwyn Jacob

Interactive Productions – Vancouver, BC
Executive Producer: Loc Dao
Producers: Dana Dansereau, Jennifer Moss

FRENCH PROGRAM

Director General: Monique Simard

QUEBEC

Animation and Youth Studio – Montreal, QC
Executive Producer: René Chénier
Producers: Marc Bertrand, Julie Roy

Quebec Studio – Documentary
Montreal Area
Executive Producer: Colette Loumède
Producer: Nathalie Cloutier

Quebec Regions
Executive Producer: Jacques Turgeon
Producer: Johanne Bergeron

Quebec Studio – Interactive Productions
Executive Producer: Hugues Sweeney
Producer: Dominique Willieme

Quebec Studio – ACIC Program
Producer: Johanne Bergeron

NEW BRUNSWICK/NOVA SCOTIA/PRINCE EDWARD ISLAND/NEWFOUNDLAND AND LABRADOR

Acadia Studio – Moncton, NB
Executive Producer: Jacques Turgeon
Producer: Maryse Chapdelaine

BRITISH COLUMBIA/ALBERTA/ SASKATCHEWAN/MANITOBA/ ONTARIO/NORTHWEST TERRITORIES/YUKON

Ontario and West Studio – Toronto, ON
Executive Producer: Jacques Turgeon
Producer: Anne-Marie Rocher

FILM PRODUCTIONS

55 CHAUSSETTES
8:37
D. **Co Hoedeman**
P. Laurie Gordon (MusiVision), Peter Lindhout (Coconino), Julie Roy (NFB)

Original French animation produced by Musivision and Coconino in co-production with the NFB (French Program/Animation and Youth Studio)

THE 100-YEAR-OLD STATION/ UNE GARE CENTENAIRE
15:13
D. **Yves Chaput**
P. Nathalie Cloutier

Original bilingual documentary produced by the NFB (French Program/Quebec Studio) for Via Rail Canada

A COMPOSER'S DREAM
7:34
D. **Barbara Willis-Sweete**
P. Gerry Flahive

Original English documentary produced by the NFB (English Program/Ontario Centre)

AND THE NOMINEES ARE... *WILD LIFE* AND *SUNDAY*
45:42
D. **Roddy McManus**
P. Roddy McManus

Original English documentary produced by the NFB (English Program/Animation Centre)

ANIMATED HOLIDAY CARD 2011/CARTE ANIMÉE DES FÊTES 2011
1:00
D. **Malcolm Sutherland**
P. Marcy Page

Original animation without words produced by the NFB (English Program/Animation Centre)

À ST-HENRI, LE 26 AOÛT
85:07
D. **Shannon Walsh**
P. Selin Murat, Sarah Spring (Parabola Films), Colette Loumède (NFB)

Original French documentary produced by Parabola Films in co-production with the NFB (French Program/Quebec Studio)

THE BASKETBALL GAME
5:08
D. **Hart Snider**
P. Yves J. Ma

Original English animation produced by the NFB (English Program/Pacific and Yukon Centre)

BIG MOUTH
8:16
D. **Andrea Dorfman**
P. Annette Clarke

Original English animation produced by the NFB (English Program/Atlantic Centre)

BONE WIND FIRE
30:00
D. **Jill Sharpe**
P. Yves J. Ma

Original English documentary produced by the NFB (English Program/Pacific and Yukon Centre)

THE BOXING GIRLS OF KABUL
52:00
D. **Ariel Nasr**
P. Annette Clarke

Original English documentary produced by the NFB (English Program/Atlantic Centre)

BRIAN MACDONALD, VIRTUOSO ECLECTIC
5:27
D. **Tim Southam**
P. Gerry Flahive

Original English documentary produced by the NFB (English Program/Ontario Centre)

BYDLO
8:53
D. **Patrick Bouchard**
P. Julie Roy

Original animation without words produced by the NFB (French Program/Animation and Youth Studio)

CHEZ NOUS
22:00
D. **Richard LeBlanc**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario and West Studio)

THE CONQUERORS/LES CONQUÉRANTS
12:17
D. **Tibor Banoczki, Sarolta Szabo**
P. Pascal Le Nôtre (Folimage Studios), René Chénier, Julie Roy (NFB)

Original animation without words produced by Folimage Studio and the NFB (French Program/Animation and Youth Studio)

COURAGE
52:01
D. **Geoff Bowie**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario and West Studio)

EDMOND ÉTAIT UN ÂNE
15:03
D. **Franck Dion**
P. Franck Dion, Richard Van Den Boom (Papy3D Productions), Julie Roy (NFB)

Original French animation produced by Papy3D Productions in co-production with the NFB (French Program/Animation and Youth Studio) and ARTE France

ELISHA AND THE CACAO TREES
17:05
D. **Rohan Fernando**
P. Annette Clarke

Original English documentary produced by the NFB (English Program/Atlantic Centre)

FORCE OF NATURE: THE DAVID SUZUKI MOVIE
92:32
D. **Sturla Gunnarsson**
P. Sturla Gunnarsson, Janice Tufford (Entertainment One), Yves J. Ma (NFB)

Original English documentary produced by Entertainment One in co-production with the NFB (English Program/Pacific and Yukon Centre)

HARD LIGHT
54:50
D. **Justin Simms**
P. Annette Clarke

Original English documentary produced by the NFB (English Program/Atlantic Centre)

HARRY JEROME: THE FASTEST MAN ON EARTH
10:15
D. **Ileana Pietrobruno**
P. Selwyn Jacob

Original English documentary produced by the NFB (English Program/Pacific and Yukon Centre)

HERE AND THE GREAT ELSEWHERE/LE GRAND AILLEURS ET LE PETIT ICI
14:24
D. **Michèle Lemieux**
P. Julie Roy

Original animation without words produced by the NFB (French Program/Animation and Youth Studio)

HOW DOES IT FEEL
34:35
D. **Lawrence Jackman**
P. Annette Clarke

Original English documentary produced by the NFB (English Program/Atlantic Centre)

HOTHOUSE 7

THE BIG SWING/ LA BALANÇOIRE
1:28
D. **Paula Gillgannon**
P. Michael Fukushima, Maral Mohammadian

Original animation without words produced by the NFB (English Program/ Animation Centre)

BLACK GOLD/OR NOIR
1:26
D. **Aimée van Drimmelen**
P. Michael Fukushima, Maral Mohammadian

Original animation without words produced by the NFB (English Program/ Animation Centre)

A CLOUD'S DREAM/ RÊVE D'UN NUAGE
1:26
D. **Andrew Hicks**
P. Michael Fukushima, Maral Mohammadian

Original animation without words produced by the NFB (English Program/ Animation Centre)

THE KISS/LE BAISER
1:25
D. **Eva Cvijanovic**
P. Michael Fukushima, Maral Mohammadian

Original animation without words produced by the NFB (English Program/ Animation Centre)

MISSED CONNECTION/ LIAISON MANQUÉE
1:25
D. **Tabitha Fisher**
P. Michael Fukushima, Maral Mohammadian

Original animation without words produced by the NFB (English Program/ Animation Centre)

SICK/MALADE
1:26
D. **Candace Couse**
P. Michael Fukushima, Maral Mohammadian

Original animation without words produced by the NFB (English Program/ Animation Centre)

JEAN ANDRÉ ÉLIE
5:40
D. **Marie-Julie Dallaire**
P. Nathalie Cloutier, Colette Loumède

Original bilingual documentary produced by the NFB (French Program/ Quebec Studio)

KALI LE PETIT VAMPIRE
9:26
D. **Regina Pessoa**
P. Abi Feijó (Ciclope Filmes), Pascal Le Nôtre (Folimage Studios), Claude Luyet, Georges Schwizgebel (Studio GDS), René Chénier, Julie Roy (NFB)

Original French animation produced by Folimage Studios, Ciclope Filmes, the NFB (French Program/Animation and Youth Studio) and Studio GDS

KASPAR
8:22
D. **Diane Obomsawin**
P. Marc Bertrand

Original French animation produced by the NFB (French Program/Animation and Youth Studio)

LE 22e RÉGIMENT EN AFGHANISTAN
44:00
D. **Claude Guilmain**
P. Anne-Marie Rocher

Original French documentary produced by the NFB (French Program/Ontario and West Studio)

LE 22e RÉGIMENT EN AFGHANISTAN
D. **Claude Guilmain**
P. Anne-Marie Rocher

Series of original French short documentary films produced by the NFB (French Program/Ontario and West Studio)

De fiers fantassins
3:25

Mission accomplie
4:50

Mon bataillon
2:33

La patrouille
4:06

La route de Mushan
4:42

Une minute de silence
2:27

LE MOULIN À IMAGES
50:28
D. **Robert Lepage**
P. Martine Rochon (Les Productions du 8e art), Johanne Bergeron (NFB)

Original French documentary produced by Les Productions du 8e art in co-production with the NFB (French Program/Quebec Regions Studio)

LES ÉTATS-UNIS D'AFRIQUE
75:01
D. **Yanick Létourneau**
P. Yanick Létourneau (Périphéria Productions Inc.), Colette Loumède (NFB)

Original French documentary produced by Périphéria Productions Inc. in co-production with the NFB (French Program/Quebec Studio)

LES INSÉPARABLES
51:57
D. **Daniel Léger**
P. Murielle Rioux-Poirier

Original French documentary produced by the NFB (French Program/Acadia Studio)

LOST ACTION: TRACE (3D)/ CORPS FUGACES: EMPREINTE (3D)
3:52
D. **Marlene Millar, Crystal Pite, Philip Szporer**
P. Kat Baulu

Original animation without words produced by the NFB (English Program/ Quebec Centre)

THE LOST TOWN OF SWITEZ
19:54
D. **Kamil Polak**
P. Stanislaw Dziedzic, Denis Friedman, Marcin Lunkiewicz, Eliza Oczkowska, Pawel Partyka, Kamil Polak, Luc Toutounghi, Zbigniew Zmudzki

Original animation without words produced by Human Ark in co-production with Se-Ma-For, Archangel, Denis Friedman Productions, the NFB (French Program/Animation and Youth Studio), Pwsftvit, Partyflex System, Kamil Polak and Zielony Pomidor

L'UNIVERS DE GLOBIK
D. **Yves Baril**
P. Jean François Tremblay (Société Radio-Canada), Anne-Marie Rocher (NFB)

Series of 15 original French documentaries produced by Société Radio-Canada in co-production with the NFB (French Program/Ontario and West Studio)

Acupunctrice (Film 9)
1:30

Aromathérapeute (Film 10)
1:30

Artiste (Film 15)
1:30

Avocat (Film 1)
1:30

Charpentier (Film 14)
1:30

Comédien (Film 7)
1:31

Gemmologiste (Film 2)
1:30

Généalogiste (Film 6)
1:30

Ingénieure (Film 11)
1:30

Magicien (Film 5)
1:30

Optométriste (Film 3)
1:30

Pilote (Film 4)
1:30

Policier GRC (Film 12)
1:31

Politicienne (Film 13)
1:30

Rappeur (Film 8)
1:30

MACPHERSON
10:52
D. **Martine Chartrand**
P. Marc Bertrand, Marcel Jean

Original bilingual animation produced by the NFB (French Program/Animation and Youth Studio)

MIGHTY JEROME
83:38
D. **Charles Officer**
P. Selwyn Jacob

Original English documentary produced by the NFB (English Program/Pacific and Yukon Centre)

MONTREAL SYMPHONY/ MONTRÉAL SYMPHONIE
98:05
D. **Bettina Ehrhardt**
P. Colette Loumède

Original bilingual documentary produced by Cine Qua Non Media in co-production with the NFB (French Program/Quebec Studio)

THE MYSTERY OF MAZO DE LA ROCHE
52:10
D. **Maya Gallus**
P. Maya Gallus, Justine Pimlott (Red Queen Productions), Anita Lee (NFB)

Original English documentary produced by Red Queen Productions in co-production with the NFB (English Program/Ontario Centre) in association with Bravo!

NFB MEMORIES
Working title of a future website on which the following films will appear. All are original English documentary films produced by the NFB (English Program/ Quebec Centre)

Jacques Bensimon
5:37
D. **Joanne Robertson**
P. Michelle van Beusekom

Tom Daly
6:33
D. **Joanne Robertson**
P. Michelle van Beusekom

Edward Davidovici
4:18
D. **Joanne Robertson**
P. Michelle van Beusekom

Colin Low
5:37
D. **Joanne Robertson**
P. Michelle van Beusekom

Grant Munro
5:37
D. **Joanne Robertson**
P. Michelle van Beusekom

Alanis Obomsawin
5:28
D. **Joanne Robertson**
P. Michelle van Beusekom

Bonnie Sherr-Klein
5:37
D. **Joanne Robertson**
P. Michelle van Beusekom

Robert Verrall
5:08
D. **Joanne Robertson**
P. Michelle van Beusekom

William Weintraub
5:40
D. **Joanne Robertson**
P. Michelle van Beusekom

OEDIPUS
13:18
D. **Paul Driessen**
P. Arnoud Rijken, Michiel J. Snijders (il Luster Films), Marcy Page (NFB)

Original English animation co-produced by il Luster Films and the NFB (English Program/Animation Centre) with support from the Netherlands Film Fund

ON ME PREND POUR UNE CHINOISE
52:00
D. **Nicole Giguère**
P. Pauline Voisard (Vidéo Femmes Inc.), Johanne Bergeron (NFB)

Original French documentary produced by Vidéo Femmes in co-production with the NFB (French Program/Quebec Regions Studio)

ORA
15:35
D. **Philippe Baylaucq**
P. René Chénier

Original experimental film without words produced by the NFB (French Program/Animation and Youth Studio)

PAULA
10:29
D. **Dominic Etienne Simard**
P. Julie Roy

Original animation without words produced by the NFB (French Program/Animation and Youth Studio)

PAYBACK
85:59
D. **Jennifer Baichwal**
P. Ravida Din

Original English documentary produced by the NFB (English Program/Quebec Centre)

PINK RIBBONS, INC.
97:43
D. **Léa Pool**
P. Ravida Din

Original English documentary produced by the NFB (English Program/Quebec Centre)

PROSECUTOR
94:36
D. **Barry Stevens**
P. Julia Bennett, Peter Raymont (White Pine Pictures), Lea Marin (NFB)

Original English documentary produced by White Pine Pictures in co-production with the NFB (English Program/Ontario Centre)

QIMMIT: A CLASH OF TWO TRUTHS
68:08
D. **Ole Gjerstad, Joelie Sanguya**
P. Charlotte De Wolff (Piksuk Media Inc.), Joe MacDonald (NFB)

Original English documentary co-produced by Piksuk Media Inc. and the NFB (English Program/Prairie Centre)

QUAND L'ANIMAL DEVIENT MÉDIATEUR
52:00
D. **Guilhem Rondot**
P. Yves Lafontaine (Productions Nova Média inc.)

Original French documentary produced by Productions Nova Média inc. in association with the NFB (French Program/Quebec Regions Studio) and with the collaboration of Radio-Canada Télévision

RATED R FOR NUDITY
3:20
D. **Denis Villeneuve**

Original bilingual animation produced by the NFB (French Program/Animation and Youth Studio)

ROMANCE
7:21
D. **Georges Schwizgebel**
P. Georges Schwizgebel (Studio GDS), Marc Bertrand, René Chénier (NFB)

Original animation without words produced by Studio GDS in co-production with the NFB (French Program/Animation and Youth Studio)

ROSE & VIOLET
26:21
D. **Claude Grosch, Luc Otter**
P. Melissa Malkin (Onion Factory Productions), Anne Schroeder (Samsa Film), Marcy Page (NFB)

Original English animation produced by Onion Factory Productions in co-production with Samsa Film and the NFB (English Program/Animation Centre)

ROUND UP
18:02
D. **Narcisse Blood**
P. Gil Cardinal

Original English documentary produced by the NFB (English Program/North West Centre)

SÉANCES
84:02
D. **Danic Champoux**
P. Colette Loumède

Original French documentary produced by the NFB (French Program/Quebec Studio)

SOURCE
6:03
D. **Pepita Ferrari**
P. Kat Baulu, Gerry Flahive

Original English documentary produced by the NFB (English Program/Quebec Centre)

STOPMOSTUDIO: STOP-MOTION ANIMATION WORKSHOP
18:40
P. NFB/education

Original English documentary produced by the NFB (NFB/education / Accessibility and Digital Enterprises)

STOPMOSTUDIO – MORE CREATIVE TIPS AND IDEAS
10:06
P. NFB/education

Original English documentary produced by the NFB (NFB/education / Accessibility and Digital Enterprises)

STUDIOSTOPMO – AUTRES IDÉES ET ASTUCES
11:57
P. NFB/education

Original French documentary produced by the NFB (NFB/education / Accessibility and Digital Enterprises)

STUDIOSTOPMO – ATELIER D'ANIMATION IMAGE PAR IMAGE
17:10
P. NFB/education

Original French documentary produced by the NFB (NFB/education / Accessibility and Digital Enterprises)

STORIES FROM OUR LAND
Series of six films produced as part of an emerging filmmaker program in Nunavut. All are original documentaries in Inuktitut—with the exception of ***Going Home***—and are produced by the NFB (English Program/Prairie Centre)

Family Making Sleds
5:01
D. **Rosie Bonnie Ammaaq**
P. David Christensen

Going Home
5:01
D. **Bjorn Simonsen**
P. David Christensen

Original English documentary produced by the NFB (English Program/Prairie Centre)

If You Want to Get Married... You Have to Learn How to Build an Igloo!
5:04
D. **Allen Auksaq**
P. David Christensen

Inngiruti: The Thing That Sings!
5:02
D. **Nyla Innuksuk**
P. David Christensen

Nippaq
3:21
D. **Qajaaq Ellsworth**
P. David Christensen

Tide
3:58
D. **Ericka Chemko**
P. David Christensen

SURVIVING PROGRESS
86:31
D. **Harold Crooks, Mathieu Roy**
P. Daniel Louis, Denise Robert (Cinémaginaire Inc.), Gerry Flahive (NFB)

Original English documentary produced by Cinémaginaire and Big Picture Media Corporation in co-production with the NFB (English Program/Ontario Centre)

TRENTE TABLEAUX
81:03
D. **Paule Baillargeon**
P. Colette Loumède

Original French documentary produced by the NFB (French Program/Quebec Studio)

TROU STORY
79:20
D. **Richard Desjardins, Robert Monderie**
P. Colette Loumède

Original French documentary produced by the NFB (French Program/Quebec Studio)

UN MUSÉE DANS LA VILLE
52:03
D. **Luc Bourdon**
P. Luce Roy (Echo Media), Colette Loumède (NFB)

Original French documentary produced by Echo Media in co-production with the NFB (French Program/Quebec Studio) in collaboration with Musée des beaux-arts de Montréal

UNCOMMON HERO
4:05
D. **John L'Ecuyer**
P. Gerry Flahive, Lea Marin

Original English documentary produced by the NFB (English Program/Ontario Centre)

UNHERALDED
27:58
D. **Aaron Hancox**
P. Allie Caldwell (CH Films Inc.), Lea Marin (NFB)

Original English documentary produced by CH Films in co-production with the NFB (English Program/Ontario Centre) as part of the Calling Card Program, an initiative of the National Film Board of Canada and TVO with the participation of the Documentary Organization of Canada

WAPOS BAY – LONG GOODBYES
72:11
D. **Dennis Jackson**
P. Dennis Jackson, Melanie Jackson, Anand Ramayya (Wapos Bay Productions Inc.), Michael Fukushima (NFB)

Original English animation produced by Wapos Bay Productions Inc. in co-production with the NFB (English Program/Animation Centre)

WHAT IF?
5:14
D. **Noam Gonick**
P. Alicia Smith, Bonnie Thompson

Original English documentary produced by the NFB (English Program/Prairie Centre)

WILLIAM SHATNER SINGS O CANADA
5:25
D. **Jacob Medjuck**
P. Paul McNeill

Original English documentary produced by the NFB (English Program/Atlantic Centre)

YVON DESCHAMPS
6:00
D. **Matthieu Bouchard**
P. Nathalie Cloutier, Colette Loumède

Original bilingual documentary produced by the NFB (French Program/Quebec Studio)

INTERACTIVE PRODUCTIONS

24 POSES FÉMINISTES
C. **Caroline Hayeur**
P. Dominique Willieme

Original French website produced by the NFB (French Program/Quebec Studio) in partnership with *Le Devoir*
24poses.onf.ca/#/24poses

AUTOUR DE SAINT-TITE: L'ÂME WESTERN CACHÉE EN NOUS
C. **Valérie Jodoin-Keaton**
P. Hugues Sweeney

Original French website produced by the NFB (French Program/Quebec Studio) in partnership with *Le Devoir*
saint-tite.onf.ca

BARCODE/CODE BARRE
C. **Departement**
P. David Carzon, Marianne Levy-Leblond, Joël Ronez (Arte France), Rob McLaughlin, Hugues Sweeney (NFB)

Original French, English, German website featuring 100 films co-produced by Arte France and the NFB (French Program/Quebec Studio)
codebarre.tv/en/#/en

BARCODE/CODE BARRE
P. Hugues Sweeney

Original French, English, German installation co-produced by Arte France and the NFB (French Program/Quebec Studio)

BEAR 71
C. **Leanne Allison, Jeremy Mendes**
P. David Christensen, Dana Dansereau, Loc Dao, Rob McLaughlin, Bonnie Thompson

Original English website produced by the NFB (English Program/Digital Studio and North West Centre)
bear71.nfb.ca/#/bear71

BEAR 71
C. **Leanne Allison, Dana Dansereau, Loc Dao, Vincent McCurley, Heather McIntosh, Jeremy Mendes, Lance Weiler**
P. David Christensen, Dana Dansereau, Loc Dao, Jeremy Mendes, Bonnie Thompson

Original English installation produced by the NFB (English Program/Digital Studio and North West Centre)

BLA BLA
C. **Vincent Morisset**
P. Hugues Sweeney

Original multilingual website produced by the NFB (French Program/Quebec Studio)
blabla.nfb.ca

BLA BLA
C. **AATOAA**
P. Hugues Sweeney

Original multilingual installation produced by the NFB (French Program/Quebec Studio)

BURQUETTE
C. **Francis Desharnais**
P. Christiane Asselin, Marc Beaudet (Turbulent Médias Inc.), Josée Vallée (Cirrus Communications), Julie Roy (NFB)

Original French website co-produced by Cirrus Communications, the NFB (French Program/Animation and Youth Studio) and Turbulent Médias Inc. This site contains 20 episodes (short animated films).
burquette.onf.ca

GOD'S LAKE NARROWS
C. **Kevin Lee Burton, Alicia Smith**
P. Alicia Smith

Original English website produced by the NFB (English Program/Digital Studio)
godslake.nfb.ca/#/godslake

HABITER – AU-DELÀ DE MA CHAMBRE
C. **Myléna Bergeron, Caroline Hayeur**
P. Hugues Sweeney

Original French website produced by the NFB (French Program/Quebec Studio)
habiter.onf.ca/#/habiter

HIGHRISE/ONE MILLIONTH TOWER
C. **Katerina Cizek**
P. Gerry Flahive

Original English website, including three video documentaries, produced by the NFB (English Program/Ontario Centre)
highrise.nfb.ca/onemillionthtower/1mt_no_webgl.php?alternate=ie&bandwidth=high

HIGHRISE/THE THOUSANDTH TOWER
C. **Katerina Cizek**
P. Gerry Flahive

Original English website produced by the NFB (English Program/Ontario Centre)
highrise.nfb.ca/thousandthtower

ROAD MOVIE
C. **Elle Flanders, Tamira Sawatzky**
P. Anita Lee

Original English experimental installation produced by the NFB (English Program/Ontario Centre)

SCIENCES EN DIRECT
C. **Robert Awad**
P. Johanne Bergeron

Original French interactive production produced by the NFB (French Program/Quebec Regions Studio)

SOLDIER BROTHER
C. **Kaitlin Jones, Alicia Smith**
P. Alicia Smith

Original English website produced by the NFB (English Program/Digital Studio)
soldierbrother.nfb.ca/#/soldierbrother

TERRITOIRES
C. **Tristan Fortin Le Breton**
P. Dominique Willieme

Original French website produced by the NFB (French Program/Quebec Studio) in partnership with *Le Devoir*
territoires.onf.ca/#/territoires

THE NEXT DAY
C. **Jason Gilmore**
P. Alex Jansen (Pop Sandbox), Lea Marin (NFB)

Original English website produced by Pop Sandbox in co-production with the NFB (English Program/Ontario Centre) as part of the Calling Card Program, an initiative of the National Film Board of Canada and TVO with the participation of the Documentary Organization of Canada
thenextday.nfb.ca/#/thenextday

TONDOC.COM
C. **Mario Jacob**
P. Anne-Marie Rocher

Original French website, including 14 animated capsules, produced by the NFB (French Program/Ontario and West Studio) in partnership with the Francophone Assembly of Ontario
tondoc.com

TROU STORY INTERACTIF
C. **Frédéric Dubois**
P. Nathalie Cloutier

Original French website produced by the NFB (French Program/Quebec Studio)
troustory.onf.ca/#/troustory

XING JIA, MARCHÉ DE LA PETITE PATRIE
C. **Dominique Lafond, Judith Lussier**
P. Dominique Willieme

Original French website produced by the NFB (French Program/Quebec Studio) in partnership with *Le Devoir*
depanneur.onf.ca

iPAD APPLICATIONS

NFB ADVENT CALENDAR
Original bilingual application for iPad

PIXSTOP: STOP-MOTION ANIMATION APPLICATION
P. NFB/education

Original English interactive locative application for the iPad 2 produced by the NFB (NFB/education / Accessibility and Digital Enterprises)

ANNEX III

INDEPENDENT FILM PROJECTS SUPPORTED BY ACIC AND FAP

AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC)

1+4+1 et Diferencias
Jean Detheux

À l'aube
Émilie Lemay Perreault

Faillir
Sophie Dupuis

Femelles
Marie-Josée Saint-Pierre

Fraction
Alain Delannoy

Fugace et persistant
Céline El Masri

Hommes-des-bois (Bûcherons de chantier)
Simon Rodrigue

Hors champs
Karl Lemieux

La peur au ventre
François Fournier

L'appartement
Michel Lam

L'axe du monde
Daniel Faubert

L'enfant aux six hot-dogs
David Pierrat

Le phare
David K. Ross

Le rêve de Marika
Bobbi Jo Krals

Les dimanches
Jean-Guillaume Bastien

L'Évangile selon Champlain
Gaël Giraud

Longuay
Daniel Canty

Ma famille en 17 bobines
Claudie Lévesque

Nou, les écrivins
Abraham Lifshitz, Simon Trépanier

Paparmane
Joëlle Desjardins-Paquette

Réconciliation
Maïka Houde

Saga de Murdo MacLeod
Scott MacLeod

Sanctuaire
Andreas Mendritzki

Suki
Maxime-Claude L'Écuyer

Tabula rasa
Matthew Rankin

FILMMAKER ASSISTANCE PROGRAM (FAP)

ATLANTIC CENTRE

The Dance
Pardis Parker

Fine Tuning
Jenna MacMillan

The Man of a Thousand Songs
William MacGillivray

Off Season
Michael Fuller

Under the Volcano
Sebastian Harder

When You Sleep
Ashley McKenzie

ANIMATION STUDIO – MONTREAL

Con Brio
Sandra Eber

Love Songs from an Android
Sol Friedman

Move
John Graham

My Titanic Uncle
Astra Burka

Requiem for Romance
Jonathan Ng

QUEBEC CENTRE

78 Days
Jason Nardella

A Room with Sandhills
Kyoka Tsukamoto

Carbon Rush
Amy Miller

The Cold, Cold Night
Katie Yu

Joy!
Joe Balass

Marginal Road
Yassaman Ameri

Neverbloomers: The Search for Grownuphood
Sharon Hyman

Price of Admission
Tom Abray

Sorry, Rabbi
Mark Slutsky

Tale
Ragnar Keil

When the Trumpet Sounds
Pablo Alvarez Mesa

ONTARIO CENTRE

The Autumn Girl
Éric Boissonneault

Dreamcatcher
Glen Wood

Hunt
Jordan Tannahill

Liar
Adam Garnet Jones

Little Mao
Allan Tong

Oliver Sherman
Ryan Redford

One Calm Hour
Norman Lofts

The Origin of Teddy Bears
J. Adam Brown

Patch Town
Craig Goodwill

Pop/Lock
Kathleen Smith

Shifters
Rafal Sokolowski

Sticky Money
Ryan La Via

Waabooyan
Susan Blight

NORTH WEST CENTRE

Albert Karvonen – Wildlife Filmmaker
Ava Karvonen

Art City
Scott Collins

The Bionic Bannock Boys
EP PROD – WINNIPEG
Cory Generoux

Black Hills
Cameron MacGowan

Computer Potato
Todd Kipp

Ecology, Community and Wisdom
Nora Gardner

Go Death Racer!
Simon Donato

The Healing of Heather Garden
Judith Morrow

The Man That Got Away
Trevor Anderson

Maud Mary
Geraldine Carr

Merchant of Avarice
Robin Yusaf

Point of Return
Anne-Marie Nakagawa

Restaurant Spy
Ruth DeGraves

Skeleton Girl
Becky Scott

The Sound of Willie Nelson's Guitar
Christopher Cinnamon

West Central – Stories from the Gut
Dodie Graham

PACIFIC AND YUKON CENTRE

Animal Blessings
Claudia Medina-Culos

Anna-May Got Lost
Katie Yu

Blood Relative: Mumbai's Forgotten Children
Nimisha Mukerji

The Camino
Tavi Parusel

Conversations for Change
Alesha Polisky

Giving Back the Name with Respect Legacy Project
Pauline Heaton

Into the Woods
Caroline Coutts

Last Christmas
Geoff Redknap

Mixed Match
Jeff Chiba Stearns

Peace Out
Charles Wilkinson

The Rosen Brigade
Billy Wong

Saint Pierre
Kevan Funk

Sanity for Beginners
Janice Derbyshire

Shiro Yagi
Cindy Mochizuki

The Sticking Place
Josephine Anderson